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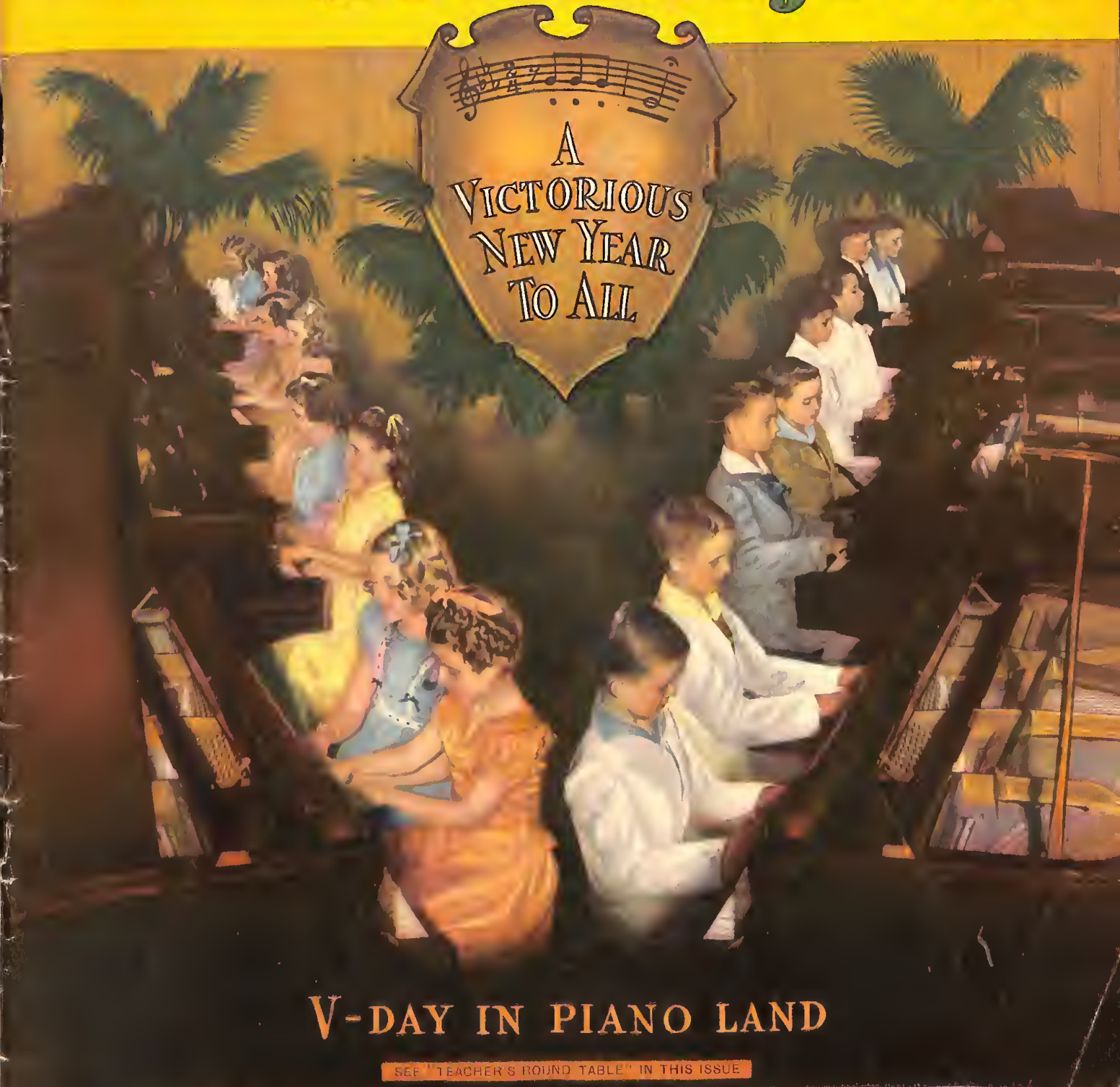

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Consisting of selected standard airs arranged, graded, and furnished with specific explanations, this book is a practical guide for mature beginners. The pupil is expected to learn for himself the rudiments of music and thus progress more quickly. All childish titles, themes, etc. have of course been avoided.

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By means of note, key, and finger charts this splendid book helps primary grade age beginners to read music notation and to play that which they read. Charming illustrations and attractive little pieces are featured.

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The World of Music

HERE, THERE, AND EVERYWHERE IN THE MUSICAL WORLD

THE METROPOLITAN OPERA ASSOCIATION opened its fourth wartime season in New York on November 27 with a brilliant performance of Gounod's "Faust," the same opera which had inaugurated the very first season at the Metropolitan Opera House in 1883. The leading roles were in the hands of Licia Albanese, Ezio Pinza, Raoul Jobin, and Martha Lipton, the latter making her debut. The honor of conducting the opening night was given to Wilfred Pelletier, who this year is celebrating his twenty-fifth anniversary with the Metropolitan.

CARL FLESCH

CARL FLESCH, distinguished Hungarian violinist and pedagog, died on November 15 at Lausanne, Switzerland, at the age of 71. He was internationally known as soloist, ensemble player, teacher, and author. He was born in Moson, Hungary, and studied in Vienna and Paris. From 1924-28 Professor Flesch was head of the violin department of the Curtis Institute of Music in Philadelphia. He was also first violinist of the Curtis Quartet. Following this, for a number of years he was on the faculty of the Berlin Academy of Music.

ROBERT DOELLNER of Hartford, Connecticut, and Camargo Guarnieri of Brazil are announced as the winners in the first All-Western Hemispheric Composition Contest sponsored by the Washington Chamber Music Guild and the RCA-Victor Division of the Radio Corporation of America. The two awards of $1,000 each were contributed by RCA. Both winning compositions will be performed by the Chamber Music Guild String Quartet in Washington and in New York City. Six other quartets were given honorable mention. The composers of these works are Jean Berger, Louis Gesensway, Walingford Riegger, Jose Ardévol, Juan A. Garcia Estrada, and Claudio Santoro.

BÉLA BARTÓK'S Sonata No. 3 for violin alone was given its world premiere when it was played by Yehudi Menuhin on November 26 at his New York recital.

MRS. NELLE RICHMOND EBERHART, widely known writer, who attained special fame as the author of the lyrics of most of Charles Wakefield Cadman's songs including *At Dawning* and *From the Land of the Sky-Blue Water,* died November 16, at Kansas City, Nebraska. For many years she had collaborated with Dr. Cadman in all of his important works.

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold its annual convention in Detroit, Michigan, at the Hotel Statler on February 13, 14, 15. 1945. A tentative program has been announced which gives promise of containing much of value and entertainment for those attending.

ANGEL REYES, Cuba's foremost violinist, was the recipient, in October, of a unique honor when he was presented with the famous Wilhelmj Stradivarius violin to be used by him throughout his professional career. The violin had been purchased recently by Thomas L. Fawick, an industrial engineer of Cleveland, who took this means of making the rare instrument a symbol of the growing musical association between Latin America and the United States.

LILY PONS and her conductor-husband, André Kostelanetz, have cancelled all of their opera, concert, and radio engagements, to embark on another overseas tour to entertain service men—this time in the European and the China-Burma-India theaters of war. They plan to leave some time in December, to be gone fifteen weeks.

THE LYRIC THEATRE, in Baltimore, Maryland, known as the "Music Hall," celebrated, on October 31, its golden anniversary. It was on October 30, 1894, that the opening concert was given by the Boston Symphony Orchestra and six vocalists, two of whom were Nellie Melba and Pol Plançon. Many famous artists and organizations have appeared in this auditorium, whose superior acoustical properties have brought it world-wide distinction.

DR. PAUL GRAENER

DR. PAUL GRAENER, well-known German composer, conductor, and teacher, died recently in his native country, according to a report given on the German radio. He was seventy-two years of age and was a former professor of composition at the Leipzig Conservatory. From 1896 to 1908 he lived in London, conducting at the Haymarket Theatre and teaching at the Royal Academy of Music.

WILLIAM SCHUMAN, who has been teaching at Sarah Lawrence College since 1935, succeeds to a post that has been held by such eminent figures in the musical world as the late Carl Engel and Oscar G. Sonneck, when he takes up his new duties as Director of Publications of the House of G. Schirmer, Inc. Mr. Schuman is a graduate of Columbia University and the winner of many prizes.

GABRIEL GROVLEZ, composer and conductor, who in 1921-22 and again in 1925-26 conducted opera in Chicago, died on October 24 in Paris, aged 64. He was a native of Lille, France, and studied at the Paris Conservatoire under Lavignac, Gédalge, and Fauré.

MARCEL DUPRE

MARCEL DUPRE, internationally famed concert organist, has been found alive and well at his home in the Parisian suburb of Meudon, to which he had retired when the Nazis invaded his homeland. Cut off entirely from the outside world, he was fortunately permitted to carry on his work in spite of the Nazi regime. He completed the editing and publishing of a twelve-volume series of the complete works of Bach, a project on which he has been working throughout his career.

DR. ALVIN KRANICH, pianist, composer, and teacher, son of Helmuth Kranich, founder of the piano firm of Kranich and Bach, died on October 28 in New York City. He studied with Anton Rubinstein and was a friend of Grieg, Brahms, and Richard Strauss.

THE BALDWIN-WALLACE CONSERVATORY of Music at Berea, Ohio, will present on December 15-17 its fifth mid-year music festival, consisting this year of four concerts devoted to works by French composers.

THE LOS ANGELES MUSICIANS MUTUAL PROTECTIVE ASSOCIATION, Local No. 47, American Federation of Musicians, celebrated its fiftieth anniversary on October 30. Among those taking part in the very extensive musical program were Rudy Vallee, former Coast Guard band leader; Kenny Baker; Erskine Hawkins; Jack Riley; Xavier Cugat; and the Peter Meremblum Symphony Orchestra. A concert was given by the combined Los Angeles County Band and the municipal bands of Long Beach and Santa Monica.

THE STONEWALL BRIGADE BAND of Staunton, Virginia, will celebrate in 1945 the one hundredth anniversary of its continuous organization. Originally formed as the Mountain Saxhorn Band,

(*Continued on Page* 55)

Competitions

AN AWARD of one hundred dollars for a setting of the Forty-eighth Psalm, to be written in four-part harmony for congregational singing, is offered by Monmouth College. The contest, open to all composers, will run until February 28, 1945, and full particulars may be secured by addressing Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

A CONTEST for the selection of an American student song, intended to promote the ideal of solidarity among the student body of the Western Hemisphere, is announced by the Pan American Union. The competition, which will be divided into two stages, the first national and the second international in scope, will be conducted with the coöperation of the Minister and Commissioners of Education of all the American Republics. The closing date is February 28, 1945, and full details may be secured by writing to the Pan American Union, Washington 6, D. C.

THE SIXTEENTH BIENNIAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry awards of $1000 each in piano, violin, and voice classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with district auditions, for which the State winners are eligible, following. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Edgewood Avenue, New Haven 11, Conn.

A PRIZE OF A $1,000 WAR BOND will be the award in a nation-wide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" to celebrate the fiftieth anniversary of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length and written especially for this anniversary celebration.

AN AWARD OF $1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Ditson Fund of Columbia University and the Metropolitan Opera Association. The opera must be not over seventy-five minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Clarke, Metropolitan Opera Association, Inc., New York, 18, New York.

THE TWENTY-FIRST ANNUAL CONTESTS for Young Artists, sponsored by the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ, with various ages for each group. The contests will begin about February 1, 1945, and all entries must be in by January 15. Full details with entrance blank may be secured from Mr. Edwin J. Gemmer, Sec.-Treas., 501 Kimball Building, Chicago, Illinois.

THE ETUDE
music magazine

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Dawn on the Horizon

LOOKING OUT on New Year's morn toward the horizon and the dawn of the coming day, what have music makers here in America in sight for the future?

The great question of the hour for millions of people in all lands is "After the war—what?" There is the usual small army of misanthropes who can see only more and more disaster. But that is not what history reveals may become the outcome. We all know that it takes years to heal the scars of war. But after a great world convulsion, such as we have witnessed, the story of Man's life on the planet always points to periods of rebirth, such as the days of the great Renaissance.

All musicdom may be proud of the part that music has been privileged to play in the Great War. In a letter to Major General F. A. Warner, P. N. G., Ret., the Acting Secretary of War, John J. McCloy, writes regarding the musical activities of the troops:

"Music has been definitely recognized as an integral part of maintaining soldier morale, and it is the desire of the War Department to encourage group-singing on the march, in isolated areas, in occupied territories, or wherever troops may be stationed.

"Each soldier receives one copy of the 'Army Song Book,' which is a compilation of familiar songs. 'The Pocket Guide for the U. S. Army Song Leader,' with the motto 'A Singing Army is a Fighting Army' has been issued to 5,000 officers who have been trained in song-leading at the School for Special and Morale Services, Lexington, Virginia, and is issued to the enlisted men on the basis of one per squad. Added to this is a booklet entitled 'Training the U. S. Army Song Leader,' which is available to every song-leader instructor.

"Over 175,000 V-disc records containing the men's favorite music and songs are sent overseas monthly and are used extensively."

This work in the Army is only a part of the war musical effort, through which many millions of dollars have been raised for war purposes, to say nothing of the thousands of miles traveled by great artists visiting army camps all over the world.

But when the war ends, the gates of this, our man-made Hell, will close and it will become the responsibility of the survivors to see that they remain closed. Meanwhile, during these terrible days, many are still blinded to the astounding fact that the vast increases in mental activity, stimulated by the war, actually have speeded up human invention in an unheard of manner. This, also, has affected our economic and social existence. It makes the coming dawn a matter of thrilling excitement and delight for all, save those whose imaginations have been infested with fears, hates, and selfishness.

Sooner or later, if we wish to be happy, we must adjust ourselves by straight thinking, to the world as it is. First of all, we must recognize that we in America are living in a commonwealth. That means that we must serve the common weal or welfare of all, if we hope to lead a prosperous and joyous life. We must help the victims of battle and inspire youth to avoid the repetition of such a disaster.

In music in our country we have reached a point at which every American musician must feel taut with the pride that now, as never before, the practical value of the sublime art has been realized everywhere. Never in the history of the United States has there been greater demand for good music. Teachers of music have prospered more than ever before. In fact, in some parts of the continent, there is a dearth of teachers to fill the actual needs. For instance, a reader of THE ETUDE in Saskatchewan, Canada, writes:

"Allow me to congratulate you on the excellent standard to which you have brought THE ETUDE. I never miss reading your editorials first thing, and find them always uplifting and inspiring.

"Our great trouble here in western Canada is lack of music teachers. I live on a farm near a fairly good town with a population of 1,000. It has not even a piano teacher who teaches above Grade Four. Even before the war it was the same way.

"I have been wondering how we can best get our governments interested in furthering the interests of music."

Hundreds of thousands of people have attended the open-air concerts of the best music in centers all over the country this year, more than ever hitherto. The reverent appreciation of better music is one of the most stimulating signs of our cultural advance. Thousands have been turned away from open-air concerts this year for lack of space.

In schools, colleges, and conservatories the attendance in music departments has been unprecedented. Few people realize that there are music conservatories in America with an attendance of one, two, and even five thousand students. Your editor for years has repeatedly made addresses at American universities and colleges in many parts of the country and time and again has discovered that in most institutions, the applications for competent graduates to fill positions have been greater in the music department than in any other branch.

The restrictions upon the manufacture of musical instruments have been lessening gradually since last July. The great dearth of pianos has been a handicap because, owing to the piano makers' skill in handling woods and metals, the piano factories have been invaluable in the manufacture of transport gliders for military purposes. Thousands of gliders that have rendered indispensable service at the fronts were the result of the accumulated experience of American piano men.

Meanwhile, the business of reconstructing and repairing instruments has risen to unusual importance. Leo Cooper of Chicago has been endeavoring to establish a National Association of Musical Instrument Repairmen, to insure the public a uniform, superior repair service which might, as a protection to musical instrument owners, include a guarantee for work performed.

As soon as possible, piano manufacturers will begin making instruments on a large scale. The factories, according to the plans reported by Mr. Philip Wyman of The Baldwin Piano Company, will not need to expand in size, as wartime increases have taken care of that. "They will, however," he remarked, "in all probability be obliged to resort to the wartime system of day and night shifts, to fill the inevitable demand which is sure to come for both lower-priced and higher-priced instruments."

As with pianos, makers of all other types of instruments will also be "put to it" to meet the needs of thousands of new students. Remember, the whole world, smitten with the fatal disaster of war, will be in no position to meet all the practical calls for all kinds of new materials, including new

(Continued on Page 52)

THE COMING DAWN

Humanity is looking and praying for a new and glorious tomorrow. This painting was created for the great pharmaceutical firm of E. R. Squibb and Sons and widely circulated as their contribution to the faith and hope of the American people for an exalted future.

Fresh Winds Will Blow Again

A Discussion of Music and Meteorology
A Physician Tells How the Weather "Gets on Composers' Nerves"

by Dr. Waldemar Schweisheimer

LUIGI CHERUBINI, when Baron de Trémont happened to be visiting him one stormy day, said to his visitor: "You see that black cloud coming up? When it passes over my head it will make me suffer agonies!" . . . And directly afterward his entire aspect betrayed his sufferings. Very weather sensitive was Franz Schubert. "I do not work," he said in a letter to his friends Bauernfeld and Mayrhofer. "The weather here (in Vienna) is really terrible and the Almighty seems to have forsaken us entirely. The sun refuses to shine. It is already May, and one cannot even sit in the garden. Fearful! Dreadful!! Appalling!!! For me, the greatest cruelty one can imagine."

Pianist and Thunderstorm

Many musicians are sensitive to the influences of changes in weather and season. The nervous system of the musician—of all artists, in fact—is often more sensitive than that of other people; he is often characterized by nervous and psychic hypersensitivity. Atmospheric conditions, such as barometric pressure, air electricity, radioactivity of the air, and sunspots produce good and bad temper. The connection of atmospheric changes with physical and psychical conditions was generally known in former times. Surgeons in past centuries did not perform operations without having found out whether the weatherglass showed favorable conditions. Recently physicians have been watching these things more closely again.

A pianist, well known to the writer, once had a violent attack of nerves during an argument with some friends. The excitement was easily calmed down by some soothing tablets—but what was the cause? A thunderstorm was imminent and the excited man, a sensitive and intelligent artist, had been affected before by such storms. Persons whose nerves and temper depend to such a high degree upon weather conditions, have a bad time. But there is no general rule: the same weather conditions may excite the sensitive nerves of one person while they relax those of another, and make the third depressed. High-strung, creative minds are especially hard hit, as the writings of many poets and the memories of many musicians can testify.

Weather-Sensitive Richard Wagner

Richard Wagner, an excellent self-observer, gives plenty of evidence to this fact. During a spring that teemed with inspiration for him (1859) he wrote to Mathilde Wesendonck: "I am tired, and, presumably from the onrush of Spring, have of late been very agitated, with thumping heart and boiling blood." Earlier, in a letter from Zurich to Liszt, he had complained: "I am joining battle again with my deadly enemy, the winter."

Wagner, in his letters to Mathilde Wesendonck, repeatedly stressed the point that he could not compose during bad weather. "Ah, how I depend upon the weather! If the air is light and free, you can do anything with me, the same as when one's fond of me, contrariwise, if the atmosphere weighs on me, I can stoutly rebel, at utmost, but the beautiful comes hard." . . . "Child, the weather is abominable. For two days, work has been suspended; the brain stubbornly refuses its service." . "Now you may imagine how I feel when bad weather and a heavy head pull me up in my music! . . . I should prefer to leave here in the morning, I'm so afraid of my bad-weather idleness!" . . . "The day before yesterday I resumed composition with relish, yesterday it halted, and today I cannot even make a start: this godforsaken weather checks all spirits; rain-clouds and rain weigh like lead!"

Sun was important for Wagner's work. In another letter to Mathilde Wesendonck he said: "For my work, too, I'm exceedingly fond of the sun; not the kept-off sun, but the sun one seeks to shade to pleasant coolness." And at another place: "Ah, if the sky would but clear for once! How am I to put up with that for over a year? It's no use grumbling, though; in spite of sky and autumn days, compose I must."

Better Look at the Barometer

It cannot yet be explained with certainty which part of the weather is the real cause of ill influence on the human body and the nervous system. Musicians like to blame their occasional "blues" and depressive moods on concrete, reassuring things, such as overtension or exhaustion or night work or continued worries about conceivable problems. It might be better for them to take a look at the barometer, for their nervous systems probably have responded conscientiously to falling atmospheric pressure and approaching thunderstorms or to approaching snow flurries. The sunspots are continually throwing off excessive heat and electromagnetic radiations which seriously disrupt long-distance telephone, telegraph, and radio communications and which decidedly influence weather-sensitive people. However, it is difficult to find exact scientific proof (this is still more true for a proof of the not infrequently heard belief that the present world cataclysm might lastly be the result of effective sunspot radiations). Earth storminess, at any rate, seems dependent to a considerable degree upon sunspot activity. Clarence A. Mills, Professor of Experimental Medicine, University of Cincinnati, is convinced that greater sunspot activity does tend to bring cold and storms to middle-temperature regions, and he believes that economic developments are indirectly dependent on periods of exceptional sunspot activity.

Tastes are different also in seasons. Peter Ilich Tchaikovsky wrote from Simaki in September, 1879: "Do you not like such gray days as today? I love them. The beginning of autumn can only be compared to spring as regards beauty. It seems to me September, with its tender, melancholy coloring, has a special power to fill me with calm and happy feelings."

April or Gibraltar?

However, it is not easy for musicians to catch in words what they feel and represent in music. Feodor Chaliapin, the Russian bass, once heard Moussorgsky playing a piece which he called *The Straits of Gibraltar*. After the concert Chaliapin invited the composer to his room, begged him to play the piece again, and stopped him in the middle to ask him what interpretation he put on such and such a passage. Moussorgsky could not answer. There was no trace of Gibraltar in the development of the theme. Chaliapin said that to himself the music suggested the month of April, thaw, sparrows, drifting mist in the forest. Moussorgsky played the piece again and again, and at the end he said, abashed: "You're right—it does suggest spring, and, moreover, spring in Russia—there's no Gibraltar spring in it at all."

Chaliapin quotes this incident to prove that sometimes when a composer thinks he has expressed a certain character in his music, there is actually no trace of this in it; or, if the mood is expressed, it is in an altogether superficial manner. We see from the incident that we may not take too literally *occasional* utterances of musicians on season and weather.

HAYDN'S INSPIRATION FOR "THE CREATION"

When Haydn crossed the English Channel in 1791 he passed through a severe thunderstorm which it is said inspired him to write "The Creation," which was not produced until 1798, when the composer was sixty-seven years old.

There are certain weather conditions which influence the human body in a particular way. A warm and highly exciting wind, native to the Mediterranean countries, is called the *sirocco*. Under its influence the inclination to quarreling and suicide and every kind of emotional crime is increased. In Italy the court considers extenuating circumstances if the *sirocco* has blown at the time of a crime. Isn't the *sirocco* blowing while jealous *Santuzza* betrays her husband *Turiddu* to his rival *Alfio*? Berlioz mentions the "paralyzing effect" of the *sirocco* during his stay in Rome.

A similar effect is produced by the *foehn wind*, in and near the Alps, which is combined with extremely clear air and low barometric pressure. In Egypt there is the dry hot *khamsin*, blowing over Egypt from the Sahara for about fifty days in the spring. A scientific study showed obvious reactions of the inmates of an insane asylum in Cairo while this wind was blowing. In Spain the hot *leveche* which comes from Africa upsets health and nerves. Similar conditions are found in other countries situated near great mountain ranges.

Composers and the Weather

We have many remarks from famous composers in regard to the weather (*Continued on Page 53*)

MISCHA ELMAN WITH HIS DAUGHTER, NADIA

The Ladder to Virtuosity

A Conference with

Mischa Elman

World-Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Editorial decorum is a variable thing. In most cases, sheer courtesy demands that an artist be presented to his readers in terms of an "introduction." In the case of Mischa Elman, however, any such "introduction" would defeat its own purpose. No musical reader could consider it a courtesy to be reminded of a status and a reputation that have become household words throughout the land. Mischa Elman is—simply Mischa Elman. THE ETUDE *welcomes the opportunity of reflecting his views.*

"IN EXPLORING the goals of music study it is well to remember that the student has a certain amount of choice in the process. He can make himself a good violinist without becoming a fine musician; he can make himself a good musician without becoming a really fine violinist. But there the choice stops! He cannot become an artist without having made himself both a fine violinist and a fine musician. Let us examine the possibilities and the limitations of these categories.

"The good violinist is one who, from the purely violinistic point of view, manipulates his instrument fluently and well, and draws from it tones, passage work, shadings, dynamics, and effects over which he has perfect control. In other words, the purely violinistic approach is a mechanical one, involving only those masteries which have to do with the releasing of tone and the developing of tone into technique. Now this mechanical foundation is of great importance. It has little if anything to do with musicianship; still it serves as the only language through which musicianship can be expressed.

"The first task, then, of the ambitious student is to make himself a good violinist from the sheerly technical or mechanical point of view. This involves a number of considerations. The most comprehensive, perhaps, is to take nothing for granted; to neglect none of the violinistic abilities one possesses, either naturally or as the result of hard work. Taking things for granted is an easy error to fall into! The student, in progressing from problem to problem, tends to concentrate on the new work in hand, assuming that the difficulties he has already surmounted will remain in that happy state of well-being in which he last took notice of them. The sad truth is—they will not! Nothing keeps itself up; everything must be kept up by constant and assiduous practice.

A Note by Note Analysis

"Thus, the wise student develops a sort of House-That-Jack-Built practice scheme in which new problems are added to old ones without being allowed to supplant them. Thus it follows that the more you learn, the longer you practice. Violinistic facilities that are not kept up develop the eerie habit of vanishing, suddenly and completely! Then the student wonders what has happened to that beautiful *staccato* he practiced so carefully—and that he neglected just those few weeks that he was working so hard at the *legato* part of that new sonata!

"To attain and maintain violinistic surety, I recommend slow practicing. I believe in taking the music apart note for note, correcting as one proceeds, and keeping the ear alert to the actual sound of one's own playing. Train your hand to go surely and accurately to any note; to produce any tone in any position.

"As to technic itself, only the most general counsels can be admitted to such a very general discussion as this. I can, however, call the most careful attention to good intonation. To me, intonation is actually the beginning of all technic—there can be no good technic without a basis of good intonation. Therefore, intonation should be studied as consciously and as carefully as any technical point of finger fluency. How can one study intonation? By practicing slowly and with the sharp alertness of ear mentioned before.

Musicianship Important

"It is a fact that we observe only as much as we train ourselves to observe. A great doctor or a great detective, both trained to note details, will see considerably more on entering a room than will the average person who has never been at pains to train his mind to any special effort. This extra ability to observe and note must be trained into the ear of the violinist. As he plays, he must learn to challenge each tone he draws for absolute purity of pitch.

"Careful practicing will cultivate the ability to hear each note in its individual purity, without being affected by its relation to the passage as a whole. For interpretative purposes, one must hear tones in terms of the musical phrases they build—but for purely violinistic and technical purposes, one must hear phrases in terms of individually pure tones! That is only one reason why the violinistic and the musical approaches to study are so different. Thus far, we have been considering ways of becoming a good violinist—which need have nothing to do with great musicianship!

"Working the other way around, now, we come to the musicianship—which is not necessarily bound up with violinistic surety. We have seen that the essence of this violinistic surety is the ability to play good, true, fluent tones. Yet we have all heard violinists who could do all that without moving us in the least. They are good violinists, yes—but they have nothing to say. Musically, they project no message. The common opinion in such a case is that such players lack 'personality.' This mysterious quality of 'personality' is thought to be the source from which spring meaningful expression and the human power to move human hearts. To a limited extent, this is true. But beyond those brief limits, the ability to convey a message grows out of *musicianship*. Now musicianship is not at all a mysterious 'gift'—it can be cultivated, cared for, tended; indeed, it must be, if the goal of music study is art.

"In business and in social life, we have all of us encountered delightful and charming liars! These people have a certain amount of magnetism; they talk well; they are entertaining, even exciting, companions—for a while. And then, suddenly, one becomes disillusioned with them. Their charm has a cloying insincerity; they don't keep promises or appointments, and the good excuse they have to offer gets to be a bore. Their entertaining talk becomes monotonous and one senses, with its repetition, that it is based on effect rather than on truth. And so, while admitting all their charm, one lets them go their way and seeks companions of greater sincerity.

"That same process can be duplicated in art. No matter how much magnetism a performer may have, no matter how skilled he may be in technical fluency, unless he bases his message on sound, honest, careful musicianship, he becomes a charming liar in a musical sense, and we tire of him. A musical liar is simply a player who does not tell the truth of the music he plays. Perhaps he makes actual mistakes in the notes; perhaps he is guilty of technical incorrectness; perhaps he takes liberties with the composer's indications—at all events, he is not adhering faithfully to the spirit of the music and the meaning of the man who wrote it. Thus, he may tell an entertaining story, but it will not be the true story of the music announced on his program!

Maintaining a Balance

"The first requisite of good musicianship is absolute honesty—honesty with the composer and his music, and also honesty with oneself. This means no speculation, no depending on 'effects' or charm—or even on the chance that the audience may not recognize possible slips! How to strengthen musical honesty? First of all, by mastering absolutely and completely, every least detail of the printed score—notes, rests, indications, everything that the composer has set down. The player who develops the habit of meticulous honesty with the printed page is on the highroad to good musicianship. Next, he must question and challenge his own habits of musical thought. Does he tend to exaggerate? Does he plan his interpretations in a unified and balanced way? Is he guilty of any lapses of good taste? Bad habits of this kind crop into nearly everyone's playing sooner or later. It is no disgrace to get a bad habit. The danger is in keeping one, through failure to recognize it and weed it out. Thus, honest musicianship involves a constant checking up of one's playing habits.

"One of the most serious lapses of good taste—and one that can mar an otherwise well-planned performance—is lack of balance, of proportion, in fitting together the various parts of the music. Let us suppose,

for instance, that an *andante* passage is followed by an *allegro*. Somewhere along his path toward musicianship, the player must learn not merely how to play an *andante* and an *allegro*, but how to conceive his *interpretation as a whole* so that the balance between the slow and the fast parts may be maintained.

"An over-slow *andante* followed by an *allegro* that runs away with itself jars the listener, spoils the just proportion of the music, and defeats complete honesty of expression. Certainly, an *andante* means a slow part, and an *allegro* means a fast part—but in addition to the abstract, dictionary definitions of these terms we must consider their individual application to each passage where they occur. Thus, it is quite possible that an *andante* in a movement that is very slow and heavy throughout and unrelieved by contrasting tempi, might be taken more slowly than an *andante* in music of a different color.

"Indications are chiefly important for marking the contrasts of mood, feeling, shade, and color. Therefore, the meaning of the selection *as a whole* must be determined before such contrasts can be sketched in. It is the business of the sincere musician to find the unity of concept that will bind his interpretation into an integral whole, and to gauge his contrasts in relation to it. The good musician will school himself to hear effects that are in bad taste. He will avoid bad shifts; he will be careful in his use of the *glissando*, realizing that mere slidings to a note do not put genuine feeling into that note! In a word, he will know that cheapness of effect of any kind never succeeds in touching people's hearts.

"Thus it is evident that a person can be a very good violinist without having sound musicianship; and that a person can be a fine, honest musician without gaining mastery of the technical side of violin playing. However, neither one will be an artist, in the truest and best sense of the term. The artist combines musicianship with violinistic skill. He has an honest, sincere musical message to convey, and he conveys it by speaking the language of his medium fluently, grammatically, elegantly. The artist, then, works in a dual sense. He trains his ear to alertness in technical matters—and immediately trains it to drop technical preoccupations, once the problems have been solved, and to listen with equal alertness to purely musical matters of phrasing, coloring, and meaning. Only the dual development of musicianship *and* violinistic skill produces an artist."

MARIMBA VIRTUOSO

Charming Doris Stockton, a typical "all-American girl," who in college and in athletics was a feature ice skating star, basket ball and girls' hockey captain, and in business was secretary to a leading railroad executive, has also had time to gain distinction as a marimba virtuoso. Her recital program in Chicago included such numbers as Mendelssohn's *Rondo Capriccioso;* Paganini's *Moto Perpetuo;* Chopin's *Etude, Op. 25, No. 2,* the *Fantasie Impromptu,* and the *Etude, Op. 10, No. 2;* Weber's *Polonaise Brillante, Op. 27;* and *Scherzo Caprice* by Clair Omar Musser, all indicating the adaptability of this picturesque instrument to the music of the masters. The papers called her "The First Lady of the Marimba." The Marimba is becoming more and more popular.

A Quiz to Test Your Musical Knowledge

by Alice Thornburg Smith

WE OFTEN HEAR the term "all-around musician" in speaking of someone whose musical knowledge has broadened to include many phases of the art. It is the awareness of the little things, the small differences and similarities that distinguish the one of greater learning. Here is a quiz that will enable you to check yourself on a number of little items that you may know without realizing that you know. If you make a grade of 90 per cent you are observant and have a retentive memory. 85 per cent is still good. 75 per cent leaves room for improvement. Below 60 per cent should indicate that you have been overlooking a good many things. If you are 50 per cent right you can increase your knowledge with a little effort. Less than this might mean that you will do well to listen more; but do not lose heart, for good listeners are in great demand.

1. Which one of the three B's (Bach, Beethoven and Brahms) was married?

2. Which of these stringed instruments is tuned a fifth lower than the violin: violoncello, viola, double bass?

3. When you think of rhapsodies, who comes first to your mind: Liszt, Chopin, Beethoven?

4. John Field, the famous Irish composer was especially loved for his: waltzes, nocturnes, polkas?

5. If you went to a recital and heard the *Prelude in C-sharp minor,* a selection from "The Snow Maiden," and the *Melody in F,* which country would be represented: England, Italy, Russia?

6. Stephen Foster's songs are so well known that they are often thought of as: art-songs, folksongs, spirituals?

7. Which one of these dance forms accents the second beat of the measure: polka, mazurka, minuet?

8. The most famous of all Christmas music (not carols) is: *Ave Maria,* "The Messiah," "The Redemption?"

9. Which of the following composers wrote minuets which are famous: Boccherini, Beethoven, Mendelssohn, Grieg, Paderewski, Schubert?

10. If your church organist became ill and you could call in any great organist living or dead, which one would you select as the best: Brahms, Busoni, Bach, Beethoven?

11. Which composer was so beloved that young and old called him "Papa": Handel, Haydn, Schumann?

12. Who invented the *leitmotiv:* Chopin, Wagner, Handel?

13. If you could buy a good violin which would you choose: an Amati or an Ampico?

14. If you were asked the name of the composer who, though he died at the age of thirty-six, had written nineteen sonatas for the piano, more than forty symphonies, besides hundreds of lesser works, which of these would you say it was Mozart, Chopin, Rubinstein?

15. One of the greatest symphonies ever written was unfinished at the composer's death. Was it written by Schumann, Beethoven, Schubert?

16. Sometimes masterpieces are written by the very young. Such was one of the great songs listed below which was written in the composer's eighteenth year: *The Erlking, The Rosary, Sylvia?*

17. New York City owes a great deal of its musical development to two men of the same family—Dr. Leopold Damrosch and Dr. Walter Damrosch. Which one of these men organized the New York Symphony Orchestra?

18. An opera which is still popular was written by Rossini about a fellow who was: a playwrite, a barber, a minstrel?

19. Saint-Saëns immortalized a bird by his beautiful melody of: *Hark! Hark! the Lark, The Swan, I hear a Thrush at Eve.*

20. Music is composed of three elements: melody, harmony, and rhythm; yet an important band instrument has but one of these. Which instrument is it and which element does it have?

(Continued on Page 20)

How to Rehearse

An Interview with

Donald Voorhees

Distinguished American Conductor, Musical Director, the "Telephone Hour" and the "Cavalcade of America"

DONALD VOORHEES AND LILY PONS

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

The eminent career of Donald Voorhees stands as something more than a mere musical triumph; typically American in background, mentality, and ideals, he has bulwarked himself with American training and American methods of flexibility. Of Revolutionary stock, Mr. Voorhees has been making music since his fifth year. At the age of eleven, he was chairmaster and organist of the family church in his native Allentawn, Pennsylvania. While still a schoalbay, he became a pupil of the late Dr. J. Fred Wolle, founder of the famous Bethlehem Bach Choir and one of the world's foremost authorities on the works of Johann Sebastian Bach. So great was his progress under Dr. Wolle that it was taken for granted that young Voorhees would become his successor.

Studies alone, however, were never enough for Voorhees. At twelve, he was playing the piano in the orchestra of Allentown's Lyric Theatre, and became leader of that orchestra while he was still a junior in high school. At that time, the Lyric Theatre was used by musical companies for tryouts prior to their Broadway openings, and leading personalities of the Broadway musical world came to be aware of the abilties of young Voorhees. As a result of such awareness, Voorhees got a sudden telephone coll, asking him to hurry to New York to direct the "Broadway Brevities," starring Eddie Cantor, at the Winter Garden. He was then seventeen years old, probably the youngest conductor ever to assume responsibility for a great Broadway production.

For the next few years, Voorhees remained in "show work," rounding out his serious study with very practical experience in musical craftsmanship. He entered radio in 1925, bringing his added skills to the service of his first love, good music. Since the days of the old Atwater Kent programs, Mr. Voorhees has done pioneer work in putting the best in music before the public and making possible the immense improvement in radio programs. For the past few years Mr. Voorhees has been associated with the "Telephone Hour" and the "Cavalcade of America."

Often called "the musician's musician," Mr. Voorhees is noted for his remarkable gift of tempo, his austere artistic integrity, his practical knowledge of each instrument, and his wide repertory of scores. He has attracted to his orchestra some of the most outstanding instrumentalists in the world. He has no patience with affectation or display; he avoids stylized and over-orchestrated arrangements, and considers attempts to exploit the conductor's personality an affront to music and public alike. THE ETUDE *has asked Mr. Voorhees to outline those points that he believes essential to the good conduct of an orchestra.*

—EDITOR'S NOTE.

SINCE THE RESPONSIBILITY for orchestral performance rests squarely upon the shoulders of the conductor, the essence of the conductor's task can be said to consist of two problems. First, he must make himself completely familiar with the meaning, the sound, and the ultimate effect of the scores he plays. Score-reading means a great deal more than knowing how to cue entrances—that sort of thing is mere mechanical charting!

The essence of score-reading is the ability to look at a score and to hear, inwardly, exactly how that conglomeration of written notes must *sound* in performance. Every tone, every shade of dynamics and color, every rhythmic accent, every combination of orchestral harmony must be heard and registered. This, to my mind, is what conducting really means. Baton-waving is the least of it! This ability to scan a score and hear a symphony is the distinguishing mark of a good conductor—just as a certain construction of vocal cords is the distinguishing mark of the singer. Without this ability, the ambitious student had better turn his gifts to other departments of music.

DONALD VOORHEES AT WORK

To offer an illustration of how necessary this ability is, let us consider what I call musical proofreading. In dealing with manuscript parts—of an entirely new work or of a more familiar work that is played from handwritten rather than from published pages—one often finds that slips and inaccuracies have crept into the copying. Thus, the players may be making mistakes through no fault of their own. How can those errors be detected and weeded out if the conductor has not absorbed the full score so completely that he can put his finger on the wrong parts the moment he hears them? And how can he do that if he has not mastered his score when he stands before his players at rehearsal? In perfectly accurate parts, too, the conductor needs exactly the same knowledge of his score and of the effect he wishes it to produce, in order to state the full message of the composer

Two Schools of Thought

In second place, then, the conductor must transmit his complete interpretation of the score he has absorbed, to his men. Now there are two schools of thought in accomplishing this. One inclines to the inch-by-inch method. That is, the conductor takes his men through five or six measures and stops short at the first discrepancy to clear it up before proceeding further. Then he goes through another few measures and stops again for more correction or advice. Thus, the entire picture of the score is broken up for the men into a series of unconnected details that never hang together as a single tonal unit. Personally, I do not favor this method.

I prefer reading through the entire score as a whole the first time we rehearse it. Certainly, this must be no hit-or-miss affair. I explain the interpretation I want, and then I ask the men to read through the full score with me. If the score is new, or difficult, some of the men may flounder here and there, but that doesn't matter. They will find themselves after a moment or two, and carry on from there. The point is that the men have the chance of hearing the work as a whole and of forming an over-all picture of it. I make notations, in the first reading, of those places that need retouching, and devote the remain-

ing rehearsals to polishing up details. But this time, the details fit into a musical picture that has already been formed, and the completeness of the work is not marred. Inclining to this over-all method myself, I naturally advocate it to student conductors.

The student conductor, in essence, should be regarded no differently from a full-fledged maestro. That is to say, he must bring to his work the same musical sureness developed through the same absorption of the scores he directs. The mere fact of his being a student will place limitations upon him, and anyone who hears him will make allowances for such limitations. But the point is that his limitations should never take the form of clouded, muddled musical thought, or uncertainty as to the meaning of his scores.

Learning to Conduct

The question of how one learns to be a conductor is one that I approach with trepidation. My best belief is that one learns by probing one's own abilities while conducting! Aside from the all-important task of mastering scores, there is little that I can offer by way of counsel. The motions of conducting are simple enough for a child to master within an hour. But the application of those motions is another story—and this the young conductor must learn through experience. Perhaps the secret is to be ready for any emergency.

Suppose a certain sequence suddenly blares forth too loudly at rehearsal; the only thing the young conductor can do is, first *to know* at once that it is too loud, and then to get the men to tone down. The exact gesture he may decide to use is of comparatively small importance. Indeed, the emergency may inspire an entirely new gesture! But once he has met and solved such a problem, in the split-second of time that it should take to recognize and correct the error, he has learned a great deal more than gestures. He has learned how to take hold of an orchestra. That, of course, is the important thing—and the young conductor can master it only by means of a full and unshakable knowledge of his score.

Turning now to the players themselves, I believe that the first requisite for a good orchestral musician is flexibility—the ability to combine a sure knowledge of good music with a readiness to follow any interpretation which his conductor gives him. Some of our finest solo musicians make poor orchestral or ensemble players because they are musically opinionated and either cannot or will not subordinate themselves to a conductor. The "rightness" or "wrongness" of the conductor's views will come out at the performance, for all the world to hear and judge; at rehearsals and at the performance, his interpretations may not be questioned.

Next to flexibility, then, the good orchestral player must cultivate a better-than-average—and a better-than-soloist's!—ability to read music of any style, school, or idiom, practically at a glance. He, too, should try to develop the scanning knack I mentioned in connection with the conductor—that is, the power to look at a page of music and to hear its sound at the same moment his eyes meet the written symbols. The orchestral player must have pretty nearly impeccable intonation—which opens up an interesting question.

Adjusting the Tone

What *is* perfect intonation, orchestrally speaking? It should mean, of course, producing exactly the right tone. But it can happen that the "exactly right tone" may waver in pitch from a slight deviation in tone on the part of the other players of a given section. This is especially true of the woodwinds which are even more delicate than strings. In the stringed sections, a tiny deviation may often be absorbed by the others' playing. In the woodwind sections, it is more difficult to absorb or cover up waverings in pitch. In such a case, the "intonation duty" of the other players is to adjust to the sum-total of pitch being sounded at that moment. In other words, all the players must adjust slightly in order that the slip in pitch shall not stand out. Thus, the really good orchestral man is able at one and the same time to hear the correct pitch, to produce the correct pitch, and to adjust slightly *from* perfect correctness if the balanced ensemble of tone seems to require it. Finally, then, the orchestral player must keep up his technical agility.

In order to maintain a high level of intonation and agility, the player must practice. Rehearsal activities do *not* replace private practice. It is quite possible that four days of rehearsal might be devoted to a work requiring no technical velocity whatever. Certainly our player is busy at his instrument during those four days of rehearsal—but those parts of his equipment that the rehearsal does not touch must be kept in good order besides. As a general thing, orchestral musicians should practice about half the amount of time they devoted to solo practice before entering an orchestral organization. Musically, there should be no difference between the knowledge, background, and standards of the glamorous soloist and the conscientious orchestral musician — indeed, the boundary lines between the two are steadily becoming fainter and fainter. Orchestral concertmasters like Fradkin, Totenberg, and Spivakovsky are well known as soloists.

But the best orchestra, made up of the most musical and conscientious players, becomes expressive only in proportion as its conductor expresses music. Thus, orchestral work must center about the activities of the conductor—and the most important points upon which he can concentrate are the complete absorbing of his scores, and the giving to his men of a complete picture of the music they are to play together.

Edgar Stillman Kelley Passes

THE ETUDE and its readers have lost a distinguished and valued friend in the passing of the noted American composer, Edgar Stillman Kelley; and we publicly express our deep sympathy to his gifted wife and companion so long associated with him in his work. Rather than write a personal obituary, which might be colored by our extended friendship, we have asked The New York Times for the courtesy of reprinting the tribute which this representative metropolitan paper paid to him.

EDGAR STILLMAN KELLEY

Edgar Stillman Kelley, dean of American composers, whose incidental music to the play "Ben Hur" for orchestra, chorus and soloists received more than 5,000 performances in English-speaking countries, died November 12 at the Hotel Great Northern after a long illness. His age was 87.

A scholarly musician who received many honors for his works, which were composed in a variety of forms, Mr. Kelley studied music with leading teachers here and abroad. He held a life composition fellowship presented to him in 1910 by Western College at Oxford, Ohio. In latter years all of his birthdays were marked by the performance of one of his works by a prominent musical organization.

On the occasion of Mr. Kelley's eightieth birthday Dr. Walter Damrosch, a close friend, played for the former's "Gulliver" symphony in a National Broadcasting Company broadcast and also directed the New York Oratorio Society in Mr. Kelley's choral composition "Pilgrim's Progress."

Honored by Musicians

In celebration of his eighty-second birthday more than 300 musicians, composers and music lovers gathered at a luncheon given by Dr. John Warren Erb, director of instrumental music for New York University, at the Great Northern Hotel, and heard as a special tribute the Musical Arts Chorus of 120 voices sing Mr. Kelley's choral work, "The Sacred Choruses."

On April 9, 1937, five days before his eightieth birthday, the Cincinnati Symphony Orchestra gave the world première of his symphony "Gulliver—His Voyage to Lilliput," which Mr. Kelley had composed in 1914. His Symphony No. 2, "New England," was one of the best known of his major works. The movements were titled after mottoes taken from Bradford's Mayflower diary. The symphony had its first performance at the Norfolk (Conn.) Festival in 1913.

Other works which were included in the larger form were "Alice in Wonderland," a pantomime suite for orchestra performed for the first time at the Norfolk Festival in 1919; "Pilgrim's Progress," which received its première at the Cincinnati Festival in 1918, and "Wedding Ode" for orchestra, chorus and tenor solo. He also wrote several songs, including "Eldorado and Israfel," as well as choral settings of Whitman's "My Captain," and Poe's "The Sleeper."

Born in Sparta, Wis., Mr. Kelley studied under F. W. Merriam, Clarence Eddy and N. Ledochowski. His European musical education was received from Seifriz Kruger, Speidel and Finck at Stuttgart, Germany. After his return to this country he became an organist at San Francisco and Oakland, Calif., and was music critic for The San Francisco Examiner from 1893 to 1896.

It was during his intermittent stays in San Francisco that Mr. Kelley studied Chinese music. The influence could be observed in his suite, "Aladdin." In 1890 he organized his own comic operetta company, which toured the Eastern States, and in 1892 he produced his own comic operetta, "Puritania," in Boston.

He served as acting professor and conductor of the orchestral concerts at the Yale University School of Music in 1901 and 1902. During the next eight years he taught piano and composition in Berlin, returning to this country in 1910 to teach composition at the Cincinnati Conservatory of Music. He was the author of "Chopin the Composer," a musical analysis, and "The History of Musical Instruments."

If Parents Had Had Their Way

by Myles D. Blanchard

George Frederick Handel would have been anything but a musician.

Hector Berlioz would have been a physician.

Ole Bull would have been a theologian.

Stephen Collins Foster woud have tried to become a soldier

Music as a Living, Human Element

by Julius Mattfeld

Organist, Composer, Librarian, and Musicologist

Julius Mattfeld was born in New York in 1893 and is a member of a well-known musical family. His uncle, William Mattfeld the composer, and his aunt, Marie Mattfeld, for years one of the most heard singers at the Metropoliton Opera Company, are remembered by many admirers. Mr. Mattfeld was educated musically at the New York German Conservatory, which was founded by Alexander Lambert, and later incorporated into the New York College of Music. In 1910 he joined the staff of The New York Public Library, becoming acting chief of the music division in 1923. In 1926 he was appointed music librarian of the National Broadcasting Company. Later he became librarian of the Columbia Broadcasting System where, with a large staff of assistants and arrangers, he has built up one of the largest libraries of its kind in the world.

From 1915 to 1932 he was a church organist in New York. He gave a series of one hundred and eighteen recitals "From the Organ Loft" on the air, and played at the New York World's Fair; also at the various governmental receptions to foreign delegates and for the King and Queen of England. His works include "Folk Music of the Western Hemisphere" and "A Hundred Years of Grand Opera in New York." A ballet, "Virgins of the Sun," received a hundred performances in New York in 1922.—EDITOR'S NOTE.

MUSIC was never a foreign element to me. I do not even remember my first musical contacts. It has always seemed a part of me, like my hands, my features, my heart, or my eyes. It was a great surprise when I found that most people look upon music as something added to their lives like an automobile, a talking machine, a typewriter, a steam yacht, or a course in contract bridge. That is, they recognize it as something which does not come out of themselves, but which can be purchased or acquired through the will of a definite resolve.

Real music can never come in that way. It must come through an irrepressible appetite for the tonal art in its higher sense. I always have felt that a man is a musician or he is not; and when he is, he is a musician through and through. Now this has nothing whatever to do with printed notes or little blots of musical symbols on paper, used to represent this irrepressible element. Woe be to the person who cannot see behind the mere notes!

Musical Beauty Through Imagination

What if the average person saw only the printed alphabet in a book, and never grasped the poetry, the power, the grace, and their relation to the beauty behind the symbols on the paper? My uncle, William Mattfeld the composer, once gave me a lesson in this which I never have forgotten. I still thrill at the thought of it. I was studying the Czerny *Etude in Arpeggios* in the "School of Velocity." I was banging out the notes with force. My uncle stopped me and said, "Now, Julie, why don't you play that as if it had a title like *The Wind in the Trees?*" This, to me, was like casting aside a veil. I saw at once what he meant, and after that the printed notes became merely symbols of communication.

Teachers, while insisting upon a hard and fast technic as accurate as the works of a fine chronometer, must never forget that until they have tapped the child's imagination they never can bring real musical beauty to his little soul. Teach the little ones to know that the technical mechanism is like the mechanism in a clock. If the clock does not keep accurate time, or if it lags or goes too fast, it is worthless as a clock. We are not interested in the clock as a piece of decoration. Its only object is to tell time. And that is the proper appraisal of the value of technic.

But no teacher worthy of the name will stop there and leave the poor youngster to deal with a musical skeleton. The child must be shown how technic may be employed to reveal the spirit, the beauty, and the imagination of the composer when he was writing the composition. The French scientist and philosopher, Blaise Pascal (1623-1662), said in his provincial letters: "The world is satisfied with words; few care to dive beneath the surface." Remember, however, it is only the few who care to dive beneath the surface in their music study who ever succeed in attaining wide musical recognition.

As I went on in music it was continually revealed to me that all music, past and present, must contain a living element. Just as a seed, buried for centuries in a mummy case, when planted comes to life, so all music of worth-while character has life in it and needs only the hand of the artist to resurrect it.

While I was connected with the vast music department of the New York Public Library, I came in contact with thousands of musicians and music lovers. I was very greatly shocked to find that when many prospective teachers of music came to the end of their student days, they felt that they were in possession of a kind of knowledge which needed no replenishing for the rest of their lives. That is, they felt that they had a "method" or "system" which was more or less inviolate and that, in fact, in many cases, all other methods and ideas were practically worthy of the waste basket.

JULIUS MATTFELD

Always Something New

Now music is essentially and incessantly a living thing. It is growing just like a tree. It is different today from what it was yesterday. How under the sun can the music worker keep up with the development of the art without unremitting study, reading, and investigation? He must be on the alert for every internal voice of inspiration and every external incident, in order to make capital of them.

The old story of Newton sitting under a tree and having an apple drop on his head is said to have resulted in his discovery of the principles of gravitation, leading to vast new ideas. Thousands of inventions have come into being in this way. I never spend less than three hundred dollars a year upon new books and technical works, new musical compositions and musical magazines; in fact, anything and everything which will tend to keep my mind a living thing.

When, in the world of today, we see the forests of "dead" people walking around perfectly content with the information they acquired when they left the conservatory or the college, we realize that there is something wrong in musical education. All over the world of music, here and abroad there are scores and scores of pathetic failures for whom there is not one to blame but the individuals, themselves. They literally worked for years to be graduated from some institution—and then stepped out into oblivion because they thought that their preparation was complete. The only safe thing to say every day is, "I am preparing for a richer, finer, greater tomorrow."

Physicians, engineers, lawyers, editors, and other professional people keep constantly in touch with current developments through self-study, reading, refreshing visits, travel, and special courses, as well as by buying the very latest equipment in order that they may be in the lead. I don't see how a music teacher can expect to be successful if the studio is not equipped with the very finest musical instruments, as well as the most modern radio and phonograph which he can afford. More than this, he should have as fine a library of sheet music, books, and records as a professional person in any other field would be expected to have.

I once visited a doctor friend who was a celebrated skin specialist. He had a new and wonderful X-ray machine which had cost nearly three thousand dollars. He had bought it because he felt that he was not justified in accepting certain patients unless he had that machine available. A broken-down piano, an anemic music library, a sputtering radio are unfortunate signals indicating that the teacher is headed for the musical cemetery. The teacher in "Nineteen Hundred and Now" has, in the average daily paper, wonderful reference sheets relating to radio. We know of one teacher who used to send to his clients a bulletin of the leading radio programs for the week, stressing those which should not be missed. You yourself can make programs of fine recordings and have a studio "concert" twice a month to which all of your pupils are invited. Have the music on hand (miniature scores are cheap), and follow the concert with a free discussion. Then watch the musical interest of your class grow.

For twenty years I was a church organist in New York and each month I brought out a mimeographed bulletin called "Choir Notes," in which a forecast of the music to be performed (*Continued on Page 46*)

Master Performances Recorded for the New Year

by Peter Hugh Reed

WALTON: Belshazzar's Feast; Huddersfield Choral Society, Dennis Noble (baritone), Liverpool Philharmonic Orchestra, direction of William Walton. Victor set 974, five discs.

When this set was released in England in March, 1943, its superbly realistic recording was hailed as the finest choral reproduction ever achieved. The method of the recording has not been divulged, but it appears that in the midst of wartime English recording engineers were able to realize something which many listeners have previously claimed could not be accomplished. That "something" was a perfect balance between a large chorus and an orchestra and a tonal realism which is outstanding.

William Walton's "Belshazzar's Feast" has been hailed as the greatest English choral work since Elgar's "Dream of Gerontius." But compared to the former work, the Elgar one seems anæmic. For Walton has written a score which is full of a sound and fury, foreign to anything Elgar ever did; it has a barbaric splendor, a dramatic fervor and a vitality which veritably play havoc with the listener's blood pressure. Here we have real excitement in music, the sort of thing for which many strive but with little resourcefulness, since it is not given to many to retain the control of their subjects which Walton evidences here. The work is divided into two parts: the celebrations of the heathen which are broken off by the handwriting on the wall, and after this the rejoicing of the righteous. It is in the first part of the score where Walton is most successful; when the righteous assert themselves, they seem to lack the virility and fervor of the heathens, although they are almost equally as frenetic.

The performance of this extraordinary work has been well entrusted to a good chorus, a fine soloist, and a first-rate orchestra. Walton knows what can be gotten from his score and he makes the most of every climactic moment.

Bach (arr. Mitropoulos): Fantasia and Fugue in G minor; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set X-244.

The Fantasia is justly regarded by Bachian authorities as the finest of all his works in this type of improvisatory form; the Fugue is aptly called the "Great G minor." There is exultation in this fugue and a clarity of line which makes it easy to follow. Mitropoulos' orchestration tends to modernize the music; it seems closer to the late nineteenth century school than to the opening of the eighteenth century. The performance is well planned and executed, illustrative of the conductor's remarkable technical abilities. The fourth side of the recording is an arrangement of Bach's Chorale-Prelude, *Wir glauben all' an einen Gott,* which proves less impressive than the Stokowski one. It makes, however, an acceptable encore to the other work. The latter transcription is by Herman Boessenroth, librarian and trumpet player of the Minneapolis Symphony Orchestra.

Bach: Fugue in G minor (The Little G minor Fugue); and Still: Scherzo from Afro-American Symphony; The All-American Orchestra, conducted by Leopold Stokowski. Columbia disc 11992-D.

This is one of the best recordings of the All-American Orchestra. The Fugue is brilliantly played and effectively reproduced with an exciting *crescendo.* Bach builds to a stirring finale here which Stokowski has tellingly scored. The *Scherzo* from the Afro-American Symphony by the Negro composer, William Grant Still, is of lesser import, but effective in its exploitation of the idiomatic characteristics of Negro dance music. Stokowski, who has long shown a predilection for this music, gives it a rousing performance.

Delius (arr. Beecham): Intermezzo and Serenade from Hassan, and La Calinda from Koanga; played by the Hallé Orchestra, direction of Constant Lambert. Victor disc 11-8644.

These excerpts are familiar to owners of the Delius Society sets, since Sir Thomas Beecham included them in Volumes 1 and 3. The *Intermezzo* and *Serenade* are from incidental music which Delius composed for James Elroy Flecker's oriental drama, "Hassan." The music is unpretentious but effective in the theatre; the *Serenade* is a musical cameo, appropriately sentimental. *La Calinda* is a dance from Delius' opera "Koanga," which deals with Negroes. Curiously, this dance — which is adroitly fashioned and proves highly effective—owns a Norwegian quality as well as a Negro one. Lambert plays these selections effectively, but not quite well enough to efface memories of Sir Thomas.

JOSEF SUK
Eminent Czecho-Slovak composer

Dvořák: In Nature's Realm —Overture (3 sides); and Suk: Folk Dance-Polka; The Chicago Symphony Orchestra, direction of Frederick Stock. Victor set 975.

Perhaps no one could have been chosen to perform this composition who would have been more sympathetic to its serenity, naiveté and happy contentment than the late Frederick Stock. He must have played this work, along with its companion—*Carnival Overture,* for upwards of fifty years. Dvořák himself gave the first performance of these works in this country in 1892 at Carnegie Hall, New York. *In Nature's Realm* is the first of three overtures which Dvořák intended to be played as a single unit; these overtures—*In Nature's Realm, Carnival,* and *Othello*—were musical expressions of the emotions awakened in the composer by certain aspects of the three creative forces of the Universe—Nature, Life, and Love. In contrast to the gaiety and impetuosity of Carnival, representing Life, this overture is more lyrical and quiet—suggesting that the music was inspired "by a solitary walk through meadows and woods on a quiet summer afternoon." This is a worthy addition to the recorded works of Dvořák. The encore on the forth side of the recording is a tuneful Bohemian dance by Dvořák's talented son-in-law.

Handel (arr Kindler): Prelude and Fugue in D minor from Concerto Grosso, No. 5, Op. 3; The National Symphony Orchestra, direction of Hans Kindler. Victor disc 11-8621.

These excerpts from one of the earliest, not the best known, concerti grossi of Handel are arranged here for strings of the full orchestra. Although one would not deny the effectiveness of the arrangements, it should be noted that Handel intended this music to be heard under more intimate circumstances, and that when it is played by a larger body than a chamber orchestra it loses some of its old-world charm. Moreover, the swellings and recessions employed here by Mr. Kindler are not in keeping with Handelian traditions.

Hanson Symphony No. 1 in E minor (Nordic); played by the Eastman-Rochester Symphony Orchestra, direction of Howard Hanson. Victor set 973.

There is the earnestness and seriousness of youth in this symphony. Hanson wrote it in his twenty-sixth year while studying at the American Academy at Rome. Of Scandinavian-American parentage, Hanson sought to honor his forebears in his first symphony by singing "of the solemnity, austerity, and grandeur of the North." Some have found in this music a spiritual kinship to Sibelius, others have marked the influence of Strauss, but these viewpoints are superficial in our estimation. Hanson stands on his own feet, and shows an individuality which has been widely commended, for this symphony has been played extensively in this country as well as Europe. Hanson tends to score solidly and to build dramatically and he shows marked technical resourcefulness. The orchestral texture is generally rich and favoring of the brasses. The work can be pigeonholed as belonging to the modern traditional school. It grows on one with repeated hearings. Particularly impressive is his slow movement, inscribed "To my mother." The composer has had a fine orchestra at his command, and has been given a worthy recording.

Howe: Stars; and Fernandez: Batuque; The National Symphony Orchestra, direction of Hans Kindler. Victor disc 11-8603.

Mary Howe's miniature tone-poem, *Stars,* is an inspired piece; it represents her impression of "the gradually overwhelming effect of the dome of a starry night." Batuque, by the well-known Brazilian composer Oscar Lorenzo Fernandez, exploits primitive rhythms, said to be of African origin. It is effective but less enduring than Miss Howe's work. Both selections are well played and recorded.

Tchaikovsky: Hamlet—Overture, Opus 67; The Hallé Orchestra, direction of Constant Lambert. Columbia set 318.

An earlier excised version of this overture by Dorati (Victor) gave a poor impression of the music. This overture is on the same high level as the composer's *Francesca da Rimini,* even though the illustration of its subject is not as convincing. That Tchaikovsky made Hamlet Russian rather (*Continued on Page 55*)

RECORDS

The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

Musical Physics

"The Physics of Music." By Alexander Wood, M.A., D.Sc. Pages, 255. Price, $8.00. Publishers, The Sherwood Press.

The science of sound or the study of vibrating things is indeterminately ancient. About 2400 years before the last concert you heard upon your radio receiver set, Pythagoras in Greece was figuring out mathematically the ratios of vibrating strings. Since then, ever expanding armies of men in laboratories have been concerned in the mysteries of sound. With the coming of the cathode ray tube used in radio and in television, an understanding of the electronic theory, combined with sound, has developed into an industry of such magnitude that it is not an exaggeration to say that hundreds and hundreds of millions of dollars are now invested in sound phenomena and its adaptation to public needs. The advances in the last half century are astonishing, because sound phenomena are by no means confined to music.

Alexander Wood, M.A., D.Sc., Fellow of Emmanuel College, and University Lecturer in Experimental Physics at Cambridge University, now presents to the world a very comprehensive, but not too voluminous book upon that very interesting borderland between physics and music, "The Physics of Music." Anyone with a high school background in mathematics and physics can easily comprehend this book written with almost Tyndall transparence. Many will find a surprising number of extraordinary things relating to sound. For instance, sound may be measured in phons, indicating the degree of loudness shown on a phon meter, and Mr. Stokowski lists the degrees of sonority he expects from an orchestra, not by pianissimo to fortissimo, but by a gradient such as this:

ppp 20 phons
pp 40 "
p 55 "
mf 65 "
f 75 phons
ff 85 "
fff 95 "

Shall we see adjudicators, phon meters in hand, judging contests and marking Sadie Bauersocks' performance of Liszt's *Dream of Love* by the prescribed number of phons just as a photographer uses a light meter in making exposures?

The book has all sorts of interesting data such as an historical glance at the variations in the frequency of pitch in order to secure a standard of frequency of A. Here is the list reprinted from the History of Musical Pitch by Alexander Ellis:

	Date	Frequency of *a'*
Halberstadt organ	1361	505.8
Church pitch, Heidelberg	1511	377
" " North Germany	1619	567.3
" " Paris	1648	373.7
Schnitzger's Organ, Hamburg	1688	489
Paris Opera	1699	404
Silbermann's Organ, Strassburg	1713	393
Handel's tuning-fork	1751	422.5
Barnhardt Schmidt's Organ, Cambridge	1759	395.2
Paris Opera	1810	423
London Philharmonic Orchestra	1826	433
Paris Opera	1858	428
French standard pitch (diapason normal)	1859	435
Covent Garden Opera	1879	450
Philharmonic Society	1896	439
Piano manufacturers	1899	439
Military bands (Army Council)	1927	439

Praetorius (1571-1621) used a pitch of 424.2. Handel used 422.5. Dr. Wood's book covers the subject in fine fashion in so far as its size permits. According to Dr. Wood, this pitch (approximately 422-423) was quite widely employed for about two centuries and was the pitch of Haydn, Mozart and Beethoven. The commission appointed by the French government including Rossini, Berlioz, and Meyerbeer, agreed upon a pitch of A 435, and came to be known as the "diapason normal," thus becoming the legal pitch of France. An International Conference in London in 1939 adopted unanimously the pitch of 440 cycles per second for the note A, and that may be said to be the official pitch of the world at this moment.

One of the most useful chapters is that on Halls and Concert Rooms.

"Long May It Wave!"

"Francis Scott Key." By Edward S. Delaplaine. Pages, 506. Price, $4.00; de luxe edition, $5.00. Publisher, Biography Press.

In "Francis Scott Key, Life and Times," by the Hon. Edward S. Delaplaine, of Frederick, Maryland, we have the most complete life of the author of our national anthem. Judge Delaplaine devoted years to the preparation of this necessary volume, which is a "must" for the complete reference library. The melody, *To Anacreon in Heaven* (to which the poem was adapted) composed by John Stafford Smith as a drinking song for the Anacreontic Society of London, is really a very powerful tune when sung by a capable singer with a vocal range. It is perhaps the most virile and inspiring of all patriotic compositions, when played by a fine band or a great orchestra. Its only rival is the revolutionary *Marseillaise*, which is a rare flash of genius. However, we all must admit that with the average voice, the song is a struggle, not merely because of its range of an octave and a fifth, but because some of the most important words at the extreme end of the range of the song, such as "O'er the land of the free," have wrecked many a larynx. No wonder it was dubbed by the humorists as *The Strain from Hernia!*

The melody was first used in America for the poem by Robert T. Paine entitled *Adams and Liberty*, which was written for the Massachusetts Charitable Fire Society in 1798. The Anacreontic Society, for which the tune was composed, was a group of seventeenth century London bloods who wanted to be thought naughty and therefore took the name of the Greek lyric poet, Anacreon (b. 560 B. C.), whose religion was the worship of the "Muses, Wine, and Love." The original verses of *To Anacreon in Heaven* (words by Ralph Tomlinson) called upon the members to "intwine the myrtle of Venus with Bacchus's vine." This group took life very jocosely and wrote a great deal of trivial verse, such as William Oldys':

"Busy, curious thirsty fly
Drink with me and drink as I.
Freely welcome to my cup,
Could'st thou sip and sip it up.
Make the most of life you may,
Life is short and wears away."

Key's verses, written in the intense fervor of the recollection of battle, have been an inspiration to Americans for over a century. The author was a man of fine family, broad culture, and lived a life of high accomplishment. Judge Delaplaine has performed a valuable service in preparing this excellent record of Francis Scott Key's achievements. The book is particularly valuable at this time, when every American's heart's wish is:

"And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave."

FRANCIS SCOTT KEY

BOOKS

The Teacher's Round Table

Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

How Two Teachers Solve a Mass Production Problem

We Round Tablers are again in luck! Here comes a fascinating letter from two enterprising teachers, Miss Rose McGregor and Miss Marguerite Meiers of the Demonstration School of George Peabody College for Teachers in Nashville, Tennessee, giving us the complete details of their very successful student ensemble recital plan. Note first of all that this is *not* one of those circus affairs—using from ten to sixty pianos and twice as many players—which I abhor, and which serve no worth-while musical purpose. Miss McGregor and Miss Meiers use four pianos with one or two players at each instrument . . . But let them tell their own story; here it is:

"Our first two-piano ensemble recital was given over a decade ago; soon after, a third instrument was added in a program using nearly all the pupils from our combined classes. Two years ago we added the fourth piano, and this year (1944) we presented one hundred seventeen pupils in twenty-one numbers. The entire program was performed in one and one-half hours. For these recitals we use all our students—pupils of every grade and age from beginners of five and six years up to advanced and student teachers.

"We try to make the younger pupils feel comfortable in whatever group we place them. Often the students are grouped according to their age and size and not their degree of advancement. Sometimes an older beginner plays only a few bass notes at stated intervals, but, he is thrilled to be playing with advanced pupils ncarer his own age; and the advanced ones do not object. We teach the young pupils not to be jealous of each other, and to be helpful to the less advanced and less talented among them.

Material Used

"Working the program up to the technical precision required for a smooth conductorless performance is a long and hard job. After the notes are learned by each pupil indlvidually, small groups of two or three are put together, then the entire group for that number is filled and rehearsed. We do not conduct the performance. One pupil in each entire group is appointed leader—which is considered a great honor among the students. The leader is placed at a piano where he can be seen by all the players. After all hands are placed on the keyboards he counts a measure or two, depending upon the tempo of the composition, and the piece begins. Should the rhythm at any time become "shaky," the leader is instructed to count softly until the ensemble becomes steady again. Every pupil feels responsible for his part; even the careless ones causing trouble at rehearsals put forth their best efforts at the public performance.

"Finding suitable material for the combinations we employ has been a problem; however, we have solved this by making arrangements to suit our needs. Music for two pianos, four hands, is expanded by combining with arrangements for eight hands, or trios, duets and second piano parts. No part is doubled except in rare instances, or for small children. A list of available arrangements is catalogued and filed for future reference. After the annual program is given, a tentative plan for the next year is drawn up which takes shape as soon as the classes are organized in the autumn.

"No lesson period is ever used for rehearsals, the preparation for the ensemble program being extra time given to the student. Often we have the assistance of advanced pupils who are delighted with the honor to help drill the younger ones. The performance is the climax of a long period of enjoyment for the students. A number which never fails to attract is a piece played entirely by boys. The enthusiasm of these lads for good teamwork has solved their practice problems.

"We place no restrictions on this annual recital as to dress and flowers. Even the five-year-olds wear long party dresses, and the boys dress as formally as they wish. The four grand pianos are arranged diagonally on the stage so that all performers can be seen by the audience. The large auditorium of the College Demonstration School, with a seating capacity of almost one thousand, is always filled for this event.

"We are often asked, 'Does it pay you for all the hard work?' To which we enthusiastically reply in the affirmative. We consider the increased progress of our pupils, the stimulation, aroused interest, cooperation, will to succeed, and the delight of patrons and public alike, as payment in full."

Compositions Performed

Here are some of the ensemble numbers played in recent recitals: *Pretzel Band*, Greene; *Jingle Bells*, Pierpont; *Barcarolle*, Ketterer; *Village Rondo*, Dennee; *Hovering Butterflies*, Gaynor; *The Guitar*, Gaynor; *Hungarian Dance*, Schultz; *Moon Mist*, Rodgers-Cobb; *Roguish Kitten*, Behr; *The Marionettes*, Lynes; *The Gypsies are Coming*, Rogers; *Moment Musicale*, Schubert-Dieter-Barth; *To a Wild Rose*, MacDowell-Sequeira; *Country Dance*, MacFadyen; *Invitation to the Dance*, Weber - Marie - Dressel; *Hungarian Rhapsody No. 2*, Liszt - Bendel-Kleinmichel; *Polonaise in A Major*, Chopin; *Turkish Rondo*, Mozart - Brissler-Kosakoff; *Danse Macabre*, Saint-Saëns; *"Espana" Rhapsody*, Chabrier; *Prelude in G minor*, Rachmaninoff - Rebner - Hesselberg.

What Miss McGregor and Miss Meiers modestly omit telling is that their ensemble recitals have become so successful that admittance has had to be put on an invitation-ticket basis; otherwise the audience overflow becomes embarrassing!

Round Tablers, how about planning a "bang-up" ensemble recital this year?

"The only obstacle," I hear you say, "Is, where do I get four pianos, and if I get them, where'll I put 'em?" . . . Well, wouldn't some sleuthing on the part of your students, a little search through the countryside, an advertisement or two in the "want" columns with an offer of cash—wouldn't these devices help? . . . And almost any studio, with a bit of crowding, will take on one or two more pianos without collapsing!

Shall I Memorize?

1. My teacher has discouraged my memorizing pieces, but I have been advised that it is necessary. What is your opinion?

2. I take a thirty minute lesson once a week and study sixth grade music. How much should I practice each day?

—I. M. M., Missouri

1. Do you remember that lovely old expression, "playing by heart?" Well, that's what memorizing really means; it would of course be better to say, "playing from the heart."

Pianists cannot play at their best with all those pages of complicated hieroglyphics staring them in the face. Therefore, most musicians feel that it is impossible to plumb the depths of a piece until the mechanics of playing and remembering the notes have become automatic. Only after all the external aspects have been mastered can they hope to discover what lies behind the notes, or discern the inner meaning of the music.

In your own work why not memorize and study very thoroughly only those pieces you love most? The other compositions you can learn with notes; be satisfied when you can play them up to tempo, with good rhythm, tone, phrasing and pedaling.

2. One half hour lesson a week is inadequate for a "sixth grade" piano student. You ought to have an hour's private lesson weekly, and also a class in theory, ear-training and repertoire at least once every two weeks. . . . And if you want to make good progress I advise two hours' daily practice—providing your school duties or other essential activities are not too exacting.

Up Touch

In an ETUDE article several years ago, you gave directions for playing Up Touch. I believe you called it "Up Fling" or "Swing," or some such term. Could you tell me in what issue this appeared, or repeat these directions for us?

—W. L. D. Illinois

You will find those directions on the Technic of the Month page in the September, 1942, issue of THE ETUDE, where they appeared in the "application" at the end of the first of the Technistory series, "Up Fling, Up Swing, and Down Dip."

Since so many Round Tablers have written in for explicit steps for producing Up Touch, I am here appending some streamlined notes. Note that "Up Fling" is now called "Up Release," and "Up Swing" is "Up *Legato*."

1. Preparation: Featherweight elbow, close to body: hands and fingers flat; damper pedal depressed; use third finger of L. H. on middle C, third finger of R. H. on middle E: body away from piano.

2. Act: Silently and slowly caress keys several times with "ball" of finger. . . . Gradually increase caressing space as you apply more arm and body. . . . Body and elbows move slowly *inward* toward piano as fingers caress *outward*.

3. Now play very soft tones as caressing fingers reach edge of keys. . . . Tone is produced by light, upward and inward movement of elbow tips, *not* by tensed fingers or pushed-up wrists. . . . Release keys as soon as tone sounds, but continue moving elbow tips forward until you "put your arms around the piano"—that is, actually come to rest on lower portion of music rack. This is called the "Up Release" touch.

4. Don't forget that the impulse proceeds from an upward and semicircular sweep of elbows, that hands will follow naturally, and that by the time the elbows reach their "resting place," wrists will hang loosely. . . . Be careful always to hold elbow tips higher than wrists.

5. As soon as possible, make the "caress" invisible—that is, play the tones without actually moving the fingers from the playing "spot." As soon as possible,

(Continued on Page 45)

New York's First Opera

OPERA IN AMERICA BEGAN HERE

At the Park Theater in New York the great Manuel del Popolo Vincente Garcia came with his opera company in 1825 and established Italian opera in America. Of course the English "Beggar's Opera" by John Gay was given in New York in 1750, but that was more like a pasticcio than grand opera.

by Harry Van Demark

The following article was submitted to Mr. Julius Mattfeld, former Librarian of the Music Department of The New York Public Library and now Manager of the Library Division of the Columbia Broadcasting System, Inc., whose interesting discussion of "Music as a Living, Human Element" appears elsewhere in this issue. Mr. Mattfeld is a well known musicologist and for years has made a study of early opera in America. The Etude is appreciative of the following statement from him, here printed in the interests of accuracy.

"I have your letter regarding 'Der Freischütz.' Ever so many popular minded writers pounce on performances of great European opera in America as 'grand opera.' Actually, grand opera in America did not begin until the Garcia Troupe put on 'The Barber of Seville' in the original Italian on November 29, 1825, in New York. I have written on the subject very extensively in my brochure published by The New York Public Library and entitled, 'One Hundred Years of Grand Opera in New York.' Prior to the date of the Garcia performances, many European operas were performed in the colonies. These were invariably mutilated versions with an inadequate orchestra. Garcia, having created the 'Barber' for Rossini and meeting Da Ponte, Mozart's librettist, in New York, naturally knew what opera was all about. In fact, 'The Barber of Seville' which was performed for the first time in Europe in 1816, reached the colonies at a performance in the Park Theater in New York on May 27th, 1819 in an English version; another performance took place at Philadelphia on March 1, 1822. The opera was heard in the Western hemisphere probably for the first time at Buenos Aires on October 3, 1825, in Italian.

"Now, 'Der Freischütz' was usually performed as a melodrama with the sub-title, 'The Wild Huntsman of Bohemia.' It was given in Philadelphia in English in December, 1824 and reached New York at the Park Theater on March 2, 1825, in English. 'Der Freischutz' had to wait nearly twenty years before it was put on adequately. Incidentally, Washington Irving was interested in the opera; he wrote an adaptation in 1823-24, which was first published in 1924 at Boston." —EDITOR'S NOTE.

THERE IS NO QUESTION now of opera's success in New York, even in wartime. But when opera first came to Gotham, it was quite another story. In fact, there are many stories in New York's opera history which wind up with the dismal word "failure."

The exact date of the advent of opera is uncertain. In the days so dim and distant that even historians are hazy about them, New York heard the old English ballad operas, but these can hardly be counted. Gustave Kobbe records a performance of "The Barber of Seville" at the Park Theater. New York, in 1819, with a note that it was given in English, with Thomas Phillips and Miss Leesugg singing the principal roles. There is a record, too, of "Der Freischütz" in English at the same theater in March, 1825.

The first serious attempt at opera, however, seems to have been in November, 1825, when Signor Manuel Garcia imported a troupe from Italy. They opened at the same Park Theater in the same "The Barber of Seville," this time sung in Italian. The venture was not entirely successful.

In 1833 the first structure ever built in New York for Italian opera opened at Church and Leonard Streets. It was erected by Lorenzo da Ponte for the New York Opera Company, but the season was not even completed, and the building was converted into a theater and lived on in that guise.

Then came the Castle Garden days. The Havana Opera Company held its season there, giving performances on alternate nights. But it did not enjoy the patronage its managers had expected for it. None of these ventures, however, could have been more unfortunate than that of poor Mr. Palmo, who started out to be an impresario and wound up by being a bartender.

A Managerial Disaster

Mr. Palmo had built himself a splendid opera house in Chambers Street, had prepared for his flight into art in an elaborate way. It was, in fact, too elaborate for his means. With Clotilda Parilli, half sister of the later-to-be-great Adelina Patti, as one of his stars, Palmo attracted some attention with his company, but not for long.

Finally one evening the musicians refused to play until they received their money. Palmo did not think they would be rude enough to go through with their threat, so he rang up the curtain. The musicians refused to perform, and the prima donna tried to sing without them. By this time the sheriff had closed in on the box office, and poor Palmo fainted right in his own lobby. He lost everything, and in later years turned to bartending to make a living.

On the heels of the Palmo venture came the opening of the Astor Place Opera House in the autumn of 1847, a venture which started off with a brilliant opportunity but did not last long. The promoters of this scheme saw for the first time that financial and social support was needed for the opera, and they arranged for both. The opening was an auspicious occasion. The opera was "Ernani," and all the social lights of the city were present.

The company started its first season nicely. It had such stars as Caterina (Barilli) Patti, mother of the diva of later years, Truffi, and Benedetti. It won the most fashionable patronage, but finally, in April, 1848, it struck rough weather and sank with twenty performances still listed.

The auditorium later was turned into a theater. At its very doors occurred the horrible Astor Place riot of 1846 between supporters of Forrest, the American actor, and Macready, the Englishman, in which thirty-four persons were killed, scores injured, and the Seventh Regiment had to be called out to restore order.

Next came the Academy of Music, a larger auditorium and one in which opera had a better opportunity to thrive. And thrive it did. There, for more than thirty years, the finest operatic performances were given, with the greatest singers of the day taking part. It opened in 1854, and from the start had the patronage of all who then were listed in the city's "400."

It was in 1859 that the great Patti made her debut in "Lucia," and the *Herald* said:

"A young lady, not yet seventeen, almost an American by birth, having arrived here when an infant, sang 'Lucia' with sympathetic tenderness, a rare gift in one so young, and increased the enthusiasm of the audience to a positive furor."

Came the Metropolitan

The Metropolitan Opera House came into the picture in 1883, opening on the night of October 22. Musical historians record that it was erected because the old Knickerbocker families, who controlled the society of the day, refused to permit social aspirants to purchase desirable boxes at the Academy. The opening performance was "Faust," with Campanini and Nilsson. The old structure burned in 1891, but the company reopened in 1893, and since then has maintained an unbroken tradition.

It has been given only one severe jolt. That came with the advent of that strange genius, Oscar Hammerstein, nearly forty years ago. Hammerstein plunged into the operatic field in an amazing way. He made well known in the United States such stars as Mary Garden, Tetrazzini, Dalmores, and Bonci, and in four brief seasons—from 1906 to 1910—he revolutionized the operatic situation in New York. He brought modern works to the country and forced the Metropolitan out of the lethargy into which it had fallen.

But Hammerstein attempted more than he could handle. He sought to branch out and took on other activities that brought ruin. Finally he signed an agreement to leave the field. But he left his imprint and will long be remembered by music lovers. After his departure the Metropolitan became a greater opera company. It learned many lessons from him and took over many of his stars.

For many years opera in America was localized in big cities. Traveling opera companies from the days of Emma Abbott to those of Fortune Gallo made consistently successful tours throughout the country, bringing opera to relatively small cities. Then the Metropolitan Opera Company and other first rank companies began to carry the best traditions to other centers. This has been followed by a number of smaller opera companies which now tour regularly every year. It has been the radio which has broadened the interest in opera to this (*Continued on Page* 55)

What Nazism Has Done To German Song

What Happens to the Tunes When Hitler Provides the Words

by Marshall Bartholomew

German popular song of other days extolled the simple, honest virtues, the beauties of nature, and a kind of sincere romanticism which made the people beloved of other nations. Then came the festering growth of the "Religion of Hate," with its lethal hymns of hate. The one quoted by Mr. Bartholomew is a relic of World War I, when the Germans were well under way with their plan to conquer the world through war and hate, repudiating the Christian ideal of achieving victory through peace and love. Mr. Bartholomew quotes from Ernest Lissauer's Hymn of Hate Against England (Hassengesang gegen England):

"We have but one, one only hate
We love as one, we hate as one.
We have one foe and one alone."

This outburst of bad temper was written during World War I and directed toward one enemy of Imperial Germany. The seed was sown by the Junkers, and now Germany is reaping a harvest of hate from her enemies throughout the world.

Marshall Bartholomew has been a "man's musician" most of his busy life. That is, he is especially noted for his success in leading groups of men singers. He was born at Belleville, Illinois, March 3, 1885. He studied at Yale (Ph.B.) with Horatio Parker and David Stanley Smith, and later at the University of Pennsylvania (Mus. B.) with Hugh Clarke. He then went to the Hochschule für Musik in Berlin, where he came under the instruction of Humperdinck, Wolff, and Mme. Schoen-René, and had many friends in the constructive and creative Germany of yesteryear. He has held many posts as a conductor, such as the University Glee Club of New York (1922-1927), the University Glee Club of New Haven (1924-1927), and the Yale University Glee Club since 1922. Mr. Bartholomew is the author and editor of many books and compilations. He is familiar with the best in German choral singing and is horrified to find in modern tunes that Nazi works in music have been focused upon hate and destruction. He takes this as one of the main indications that Germany, like Faust, has "lost her soul."

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—Editor's Note.

WE AMERICANS are, by and large, incorrigible optimists. We much prefer to look at the bright side, to call frequent attention to the silver lining that illumines a threatening cloud. We prefer our books and our plays to finish on a cheerful note, the fairy-tale formula of childhood "and they married and lived happily ever after" still retains its place with adults as well as with children.

This looking on the cheerful side of things is a worthy trait. On the other hand, particularly in these confused and chaotic war times, it might save us, both as individuals and as a nation, a good many disappointments and disillusions if we could train ourselves to be more realistic, more aware that there are two sides to everything, that in life as well as in science, the powers which, properly used, can bestow unlimited blessing, have an almost equally destructive influence when misdirected.

This is true whether we are thinking in terms of mind and spirit or in terms of the material world of mechanics. The same electrical energy which brightens and warms our homes and drives our locomotives remains in essence a deadly medium of electrocution and, in the form of lightning, burns and destroys whatever it strikes.

MARSHALL BARTHOLOMEW

Nowhere is this devastating contrast between use and misuse of power more evident than in the world of music. Poets and philosophers for the past 3,000 years have paid tribute to the beautiful things music can do to the human race, how it soothes the savage beast, comforts the lonely heart, gives courage to the despairing, heals the sick; or, at a lower but no less important level, provides recreation, entertainment, self-forgetfulness for the entire span of life from childhood to old age. Music has remained the indispensable adjunct to religious worship; the eloquent language of love, it has lightened our hearts and quickened our footsteps in a thousand different ways.

An Art Misused

All this is very true and very beautiful, but, if we are to look the subject honestly in the face, we must admit that music has also been the inevitable accompaniment of much that is ugly and degrading. The Voodoo orgies of the jungle and the lewd dancing of the brothel depend upon music, and the war dances and war songs which inflame the hearts of primitive men to the point of murder are music, too.

And have we not witnessed the crowning example of the destructive possibilities of music in the Nazi songs of hate and of blood lust in the present world conflict? In which direction does the power of music work when set to a text like the following, from the famous "Hymn of Hate":

"Come, hear the word, repeat the word
Throughout the fatherland make it heard.
We will never forgo our hate,
We have all but a single hate,
We have one foe and one alone—
England!

"Hate by water and hate by land
Hate of the head and hate of the hand,
Hate of the hammer and hate of the crown,
Hate of seventy million, choking down."

Or what shall we think of music's influence upon the hearts and minds of little children when, instead of the lovely old Christmas song *Tannenbaum,* hundreds of thousands of Nazi-educated boys and girls raise their voices to chant:

"America, America,
Oh Jewish land, America!
You certainly conceited are;
A big fat pig, that's what you are.
Oh, Jewish land, America.

"America, America,
Oh Jewish land, America.
And with you falls, remember now,
Your Rosenfeld, the Yiddish sow.
Oh Jewish land, America."

Or the following sung in place of grace at table:

"Adolf Hitler is our Savior,
He is the noblest being in the whole wide world
For Hitler we live,
For Hitler we die,
Our Hitler is our lord
Who rules a brave new world."

It is needless to multiply examples. We are compelled to admit that music can be both good and bad, elevating or degrading, according to the use we make of it. Also we must realize that singing is by all means the most potent kind of music because it combines the hypnotizing elements of rhythm, melody and harmony with the terrifying important power of words. One of the most momentous conclusions arrived at in recent years by the combined studies of doctors, surgeons, psychologists and psychiatrists is that the power of speech and the development of language was the evolutionary point from which mankind began its upward climb.

The history of the progress of the human race is the history of the gradually expanding invention and use of words. Our ancestors couldn't think because they didn't have any words to think with, and ever since that first clumsy word-effort took successful form our forefathers ceased to be chattering, moaning, laughing, grunting, screaming savages and began their long, slow evolution towards civilization.

A Powerful Combination

Words are dynamite, and when our forefathers learned to put words to music, they had, without realizing it, combined two of the greatest emotional forces on earth. No thought can be as heart stirring alone as in combination with a heart-stirring tune. Leaders of the people, patriots, evangelists have realized this fact for centuries.

Unhappily for the world we live in, false prophets, bandits, and the proprietors of honky-tonks have also realized it, and the climax of this perverse misuse of the power of song was reached when the Nazi *Fuehrer* made an organized use of it to pervert and corrupt and destroy the minds and hearts of his followers.

What a contrast are these songs of hate, blood and conquest to the traditional German songs which told of love of country, home, and family, or those of the old student corps with their carefree, rollicking spirit! And what a contrast with the war songs of the Allies, such as *Waltzing Matilda, The Army Air Corps Song,* and *The Caissons Go Rolling Along.* It is a strange paradox indeed to see the people of Germany, the homeland of Mozart, Schubert, Schumann, of Goethe, Schiller, and Heine denying by their songs the heritage of beauty which has always aroused the admiration of the singing world.

(Continued on Page 54)

The Value of Vocal Technique

by Francis Rogers
Eminent Voice Specialist

AFTER only a very few years of retirement from public appearances, a once deservedly popular operatic prima donna announced a song recital. The announcement made a pleasant stir in the musical world, and the singer's old friends and admirer's assembled in force to enjoy again the lovely art of which they cherished so many happy memories. The newspaper critics were all there, too. But alas and alack, all were doomed to dire disappointment. Though the singer appeared to be in excellent health, her voice showed scarcely a trace of its whilom beauty. The once reliable intonation, the clean attack, the sensitive phrasing, all the technical details that used to render her singing so enjoyable were absent. Her delightful art was now but a memory of yesteryear.

One noted critic wrote at length about his disappointment, professing his inability to understand how a singer, once apparently a mistress of a sound vocal technique (the mechanics of the voice), and not older than middle age, could in so short a period of inactivity lose all traces of that technique. If a well-established technique, plus good health and good physical habits, could not be counted on to preserve a voice from premature collapse, what could assure to a singer a reasonably long career? Just what, indeed, the critic asked, is the value of vocal technique?

The singer under discussion had certainly given great pleasure with her singing during a term of years; her technique had sufficed for that. But some of her older admirers thought they could recall that when she first came to this country and was asked with whom she had studied her art, she had asserted that she had had no lessons in voice; that, as a member of a music-making family, she had always sung to the satisfaction, first, of her friends and, later, of the great public. If this memory was correct, our prima donna was simply one more example, among many, of an untrained vocalist venturing to practice professionally an art that demands a well-developed, conscious technique. In no art is a thoroughly reliable technique more indispensable than in the art of singing. Our prima donna's voice had failed her untimely because she did not know how to use it without needless and injurious strain. When she could no longer count upon the physical resiliency of youth, she lacked the resources of a sound, conscious technique to enable her to resist successfully the inevitable threat of advancing years.

A Prima Donna Without Technique

Some forty years ago a European soprano of great renown came to the Metropolitan Opera House under contract to sing German and Italian dramatic roles. Unfortunately, before she had appeared publicly, she caught a severe cold which necessitated the postponement of her debut. Week after week the postponement continued. Curiously enough, the inflammation in the throat disappeared, but, notwithstanding, the voice would not function reliably. Finally her physician, a laryngologist of wide experience, said to her, "Madame, I can do nothing more for you except to suggest something outside my specialty. You tell me that you have never studied vocal technique; that the use of your voice is entirely spontaneous. Due to a physical disturbance, your voice, hitherto sufficiently reliable, has gone out of gear and you do not know how to readjust it properly. Now, there is a teacher of singing in New York who has made a thorough study of vocal technique. If you will go to her as a docile and receptive pupil she will, I believe, enable you to resume your career." The singer took the physician's advice, learned from the teacher the fundamentals of *bel canto*, made her much-delayed debut at the Metropolitan, and was soon recognized as the leading dramatic soprano of her epoch, unsurpassed in her impersonations of *Tosca, Fidelio, Brünnhilde* and *Isolde*. Her name was Milka Ternina.

Into any discussion of damaged voices and the possibility of restoring them completely, the mysterious case of Jenny Lind is bound to enter. Jenny Lind received her early training in Stockholm, where she made a successful debut in opera at the age of eighteen. Despite her local popularity, after three years she resigned her position and went to Paris to study singing with Manuel Garcia, already a great authority on the subject. He told her that her voice had been badly treated, possibly permanently injured, by reason of her ignorance of right technique. He said that he would accept her as a pupil only after she had given her voice several weeks of complete rest. She accepted the challenge and profited by Garcia's teaching for about a year. What he was able to accomplish, nobody knows. What he had to say about her was but little, and that little rather on the cool side.

Lind had an audition at the Paris Opera, which resulted in nothing. She then returned to Stockholm for two seasons. Successful appearances followed in Berlin and London, which won for her the sobriquet, "the Swedish Nightingale." All seems to have been going swimmingly, when, to the amazement of the musical world, she announced her final retirement from opera. Why she did this nobody knows. She was not yet thirty years of age; she was immensely popular and making a great deal of money. Some said that her strong religious turn of mind revolted from theatrical life. From that time forth (1849) she sang in concert only and sang only pieces of her own choosing, which included a few popular operatic arias. Her tours of the United States covered two years; then she made

KIRSTEN FLAGSTAD AS *ISOLDE*

her headquarters in Germany, where her art was much admired. In 1855 she removed to England and, except for occasional appearances for charity, was heard no more in public.

I am making no attempt here to appraise Jenny Lind's standing as an artist; I am merely wondering whether her voice ever recovered from the early strain that Garcia took so seriously. It is well for young singers to remember that their voices should not be forced to sing dramatic or intensely emotional music. Such music should await the full physical maturity of even the best schooled singer. Disregard of this advice may work permanent injury to the voice. If Jenny Lind had followed it, perhaps her career would not have come to an end at thirty-five.

The Incomparable Patti

An outstanding example of the rewards of good early training and a sound technique is that of Adelina Patti, who was probably the most perfect vocalist of the last third of the nineteenth century, but who always declined to discuss voice production, protesting that she knew nothing about it. The story of her life does not confirm the reliability of this declaration. She was born into a family of professional singers, who discovered early her exceptional natural gifts and trained them most carefully. Throughout her long life Patti continued the prudent practices that her family and her early masters had instilled in her, and by means of which she preserved, even into old age, much of the natural loveliness of her voice.

The career of no singer exemplifies better the value of a firmly based technique in developing and preserving the voice than that of Lilli Lehmann, the German soprano. A young girl of sturdy physique and promising musical gifts she was, from her youth up, drilled intelligently, first by her mother and later by other teachers, in the best practices of *bel canto*. Her first roles in opera were lyric roles, suited to her youth, and only in her maturity did she essay the dramatic roles for which we Americans best remember her. She never gave up her coloratura exercises, and to the last was able to execute fluently the lyric coloratura roles of Verdi. Indeed she was mistress of the music not only of Verdi, but also of Mozart and Bellini, as well as of Weber and Wagner. Patti, her exact contemporary, was content to sing her old-fashioned repertory all her life; but there was no field of German and Italian song of which Lehmann was not mistress. She wrote interestingly about vocal technique, and even in old age was able to instruct her many pupils by example as admirably as by precept. Her attitude toward her art is a model for all students.

Lillian Nordica, from the State of Maine, like Lilli Lehmann, illustrates the point I am trying to establish: that a sound, basic technique is essential for the full development and preservation of the voice. Her first studies were with an excellent Boston teacher named O'Neil, and were followed by systematic training in the good traditions in Europe. Her first appearances were in oratorio and lyric roles in opera. Her art grew with the passing of the years, reaching its apex with her appearances in Bayreuth, and her splendid interpretation of *Isolde* with the de Reszkés in New York. That her coloratura was always reliable was proved in later years by her fine rendering of Rossini's "Stabat Mater" and such exacting airs as *Casta Diva* ("Norma"). Nordica was still in fine voice when, at the age of more than fifty, an untimely death brought her career to a close.

The perfect vocalism of Nellie Melba was based on a solid technique and, though it never reached dramatic heights, it kept her in the front rank of lyric singers till she was nearer sixty than fifty.

Marcella Sembrich, so dear to us Americans, retired from opera at fifty, a deadline (*Continued on Page* 46)

VOICE

Make Yourself a Better Sight Reader

by Marguerite Ullman*

EVERYONE KNOWS that a person who cannot read his native language is seriously handicapped. It should be equally evident that a musician who cannot read music easily is at a great disadvantage. Yet how few musicians are able to read music fluently! Among concert pianists and piano teachers, really capable readers are in the minority, and sometimes one finds a successful concert pianist who reads like a beginner.

The tradition of playing concerts from memory is of relatively recent date. During the past century many pianists still employed "notes" when playing. Raoul Pugno, the French virtuoso, was one of the last conspicuous examples. The development of the memory has in a sense pushed aside the development of sight-reading, and this is a distinct loss to the contemporary progress of music.

Often professional musicians accept this situation as unavoidable. They seem to feel that they were born that way, and that not much can be done about it. As one eminent music educator said, "You either can or cannot sight-read, and that is all there is to it." However, there is a real problem here, and every musician knows it. He may be pessimistic about its solution, but he can never deny its existence. On the shelves of music stores you will find Collections aimed at the development of sight-reading. These books are written or compiled by musicians and prove that there is trouble and that they are willing to do something about it. Psychologists, too, are working on this problem, and some of our leading psychological journals contain articles on the subject of sight-reading.

Psychology teaches that personality is not ready made, but is largely the result of experience. Sight-reading ability, being part of the personality, is probably also greatly dependent upon the person's sight-reading experiences. If this is the case, then any attempt to find the basis of an individual's difficulty in reading music must begin with this question: "What were your experiences in music sight-reading?"

An Interesting Experiment

Recently two psychologists who made an extensive study of the music-reading problem began their experiment in just that way. Nine advanced piano students of Northwestern University School of Music of Evanston, Illinois, volunteered as subjects. Below are a few of the answers these persons gave when asked for their sight-reading histories. The rank given these students was based on three scores: first, the opinion of the experimenters; second, the opinion of their classmates; and last, their own estimate of their standing.

Quoting from the subject who rated as the best sight-reader: "Sight-reading has always been easy because of the training my mother gave me. Once a day I was allowed to read alone, with no corrections from her, any music I could find. This put confidence into me, causing me to feel that I could read anything."

The subject rated as 2 said: "I began piano lessons when I was nine years old. My first sight-reading came in junior choir and in Junior League at church. I have always done accompanying of one kind or another, and at present it is part of my job as studio accompanist."

Subject rated as 8: "I am a poor sight reader. Don't believe I devote enough time to reading at sight. Have a slow functioning mind, but if I did enough sight-reading would probably do better reading. Always have had memorizing stressed, so no necessity for me to read well right away. Have done very little accompanying or sight-reading."

The subject rated as 9: "Sight-reading has always been my main bother in playing the piano. Once I learn the notes, playing the music is a simple matter, and memorizing is something I don't have to bother about, as it comes along naturally. As long as I have been studying piano, I have not learned to sight-read."

In studying these histories it is immediately apparent that those who read well, have experience in reading, while those who read badly, lack that experience. Even though this does not necessarily mean that there is a one-to-one relationship between experience and ability, it does suggest a degree of relationship, and makes it plausible to advise those who are striving to be proficient readers, to start exercising sight-reading daily.

Publishers' Photo Service

CONCENTRATION IS THE KEYNOTE OF SIGHT READING
This pupil (Gaby Coutinho), playing without notes, has an inner concept of the absent score.

All Phases Investigated

After the histories were taken, each of the nine subjects was observed and scored in regard to his actual behavior while reading music. Anyone who has watched musicians while they read, will know that there are great individual differences in what they do. Every factor that was chosen for observation had the approval of other students of reading problems as being pertinent to the ability to read well. The following factors were investigated:

1. Eye Movements. The eye movements from musical score to keyboard were counted while the subject played the selection. This tested the amount of contact with the score.

2. Reproduction with Eyes Closed. The eyes were closed for designated scales, arpeggios and chords. Time and errors were recorded. This tested imagery and familiarity with the keyboard.

3. Ability to Give Material Meaning. After playing through the selection, the subject was asked to state time, key, and modulations. This tested alertness. Failure here means that the reader is guessing.

4. Span of Attention as Measured by Reproduction. The subject was given a short time to look at the score, one line at a time, and then asked to play from memory. First, a set of four lines was studied for ten seconds each; second, a set of four, one second each. Number of correct notes played for each line, and their position, horizontal or vertical, noted. This tested the ability to read groups of notes, rather than single notes.

5. Ability to Read Notes that Occur Rarely (leger notes). Subjects played selections with extraordinary number of leger-line notes. Total playing time and leger errors were recorded. These notes are found so seldom in music that many guess at them and unnecessarily handicap themselves. This tested their knowledge of leger-line notes.

6. Ability to Read Ahead. The subject was allowed to look at the first measure of the score. Then it was covered with cardboard, and subject played the first measure while reading the second. The second was then covered, and subject played it while reading the third, and so on. Playing time and errors were recorded. This tested speed of reading, which is very important in sight-performance.

7. Ability to Read Under Distraction. While the subject was playing, simple arithmetic problems, spelling, and questions were asked of him. The same selection had just been played without distraction. Time and errors were noted during both renditions and differences between scores computed. This tested the amount of attention used while reading. Is it possible to read well, using only the fringe of attention?

8. Ability to Profit from Preliminary Study. The subject played one selection, and then was asked to study (as long as he desired) another selection which was judged to be equivalent in difficulty to the first. No finger movements were allowed during this preliminary study. It was merely a perusal of the score. Time and errors were noted for both renditions and differences between scores computed. The amount of time taken for study was also recorded. This tested the ability to recognize and remember complexities.

The musical material for these tests was unknown to the subjects, and in order to keep the performance natural, they were never told the nature of the factors studied.

Results of these tests showed that there were great differences in what the subjects did while reading. For example, some looked at the keyboard only twice, while others looked at it thirty-eight times for the

(Continued on Page 52)

* The author gratefully acknowledges the assistance of Violet Lannert of the Northwestern University School of Music in this psychological research.

Are Organists Musicians?

by Rowland W. Dunham, F.A.G.O.
Professor of Music, the University of Colorado

IN HIS BOOK, "Music a Science and an Art," Dr. John Redfield has poured out a severe criticism upon the musical capabilities of organists as a class. He makes no bones about expressing his opinion that they are utterly incompetent, and that organ music is just about the most dreary and impossible of all musical performances. It is easy to shrug one's shoulders and dismiss such a diatribe as the ravings of a person entirely unqualified to speak with authority. And yet it is an opinion rather more widely held than most organists care to realize.

America possesses some of the greatest artists in this field in the world today. There are hundreds of excellent recitalists—some relatively unknown, yet amazingly proficient. There are many times that number of church organists whose work is of generally high quality. It is with the latter group that we are specifically concerned, since the group includes most of the recitalists as well.

ROWLAND W. DUNHAM

At the outset, let us admit that organists as a whole are a rather self-satisfied group. They are usually possessed of a somewhat more complete theoretical background than is common even with pianists. Usually they have done a goodly amount of harmony, some counterpoint, and orchestration. What practical use they make of this study depends upon the character of the actual work accomplished and upon their individual initiative.

It is generally conceded that most harmony courses are almost useless in their applied uses, but this is a matter that need not concern us here. Organists are trained in the technic of their instrument in varying degrees of efficiency. If they can manage to play simple music with fair accuracy and passable fluency they are all too often content. It is probably this averseness to be constantly developing their powers that has led to the observations of men like Dr. Redfield.

In this consideration of the shortcomings of the average organist, three major items are to be examined. They are Technic, The Ear, and Musicianship.

Technic

The most flagrant deficiency in the average organist is his lack of good sound piano training. Dr. Noble in a recent article advised every organist to practice two hours daily on the *piano*. This cannot be too strongly urged. But what sort of practice does it infer?

Since the objective is almost solely technical growth, the procedures ought to be quite clear. Something like this might be a helpful routine. Begin with technical work along the lines of the various sections in Joseffy's "School of Advanced Piano Playing." These studies are designed to train the fingers for strength, independence, and velocity. Since they are invariably based on continuation of the figure in sequence through all the keys, a knowledge and mastery of the keyboard is an important by-product necessary to an organist, but frequently neglected.

After perhaps twenty minutes of finger preparation, scale practice would appear logical. This should be done at slow, medium, and rapid tempi with high, medium, and low finger action.

The remaining hour or so might begin with Czerny Op. 740, or the Chopin Etudes. Then either or both Old and New Testaments of keyboard players may be explored (The "Well Tempered Clavichord" and the Beethoven Sonatas). There is no need to mention other possibilities in the vast literature of piano music which may be utilized as a matter of musical experience rather than repertoire.

Pedal technic has been discussed too often to require much elaboration, and yet it is amazing to find so many students—literally hundreds—who have studied organ rather extensively without any pedal technic whatever. These poor souls have not the faintest idea of finding pedal keys accurately and infallibly unless they may use the old Stainer method of jabbing their toes in the spaces between *B-flat* and *C-sharp*, or *E-flat* and *F-sharp*—a system absolutely vicious for anything but very slow playing. Good pedaling demands poise and relaxation combined with a smooth, direct movement from one pedal key to the next. This will result in a positive assurance of ease and accuracy with sufficient velocity for the most difficult passages. Wrong notes may well be rare indeed for a player who has been correctly and carefully trained.

With a good manual and pedal technic, there still remains the matter of coördination. In improving this phase of organ technic, one can surely find nothing better than extensive use of the Bach Trio Sonatas. In these indispensable works are to be found problems in independence, rhythm, phrasing, and all of the essential difficulties in organ playing. Every organist *should* play these well to qualify as a competent player. Some of the movements should be in constant readiness, and all of them should at least be studied from time to time.

From this analysis of the technical requirements for a real organist, it is simple to devise a program for the establishment and maintenance of mastery of the instrument. Without such mastery there is fumbling, uncertainty, and general inefficiency even with the finest musicianship. Technic—the fluent, accurate ability to execute the notes—comes first in the organist's equipment. Given that, he is free to concentrate his attention mainly on musical considerations.

The Ear

What the eye is to the painter, the ear should be to the musician. Unfortunately, many musicians are lacking in aural perception and discrimination, and both qualities are so essential to genuine artistry. An amazing number of musicians are without what would seem to be the most elementary training and discernment in this direction.

While it is not at all necessary to possess pitch memory for success in music, it is fundamental to develop a trained ear which will enable one to *hear accurately*, especially one's own performance. There is no doubt that this is the weak spot in music education but it is a weakness that can be remedied. Frederick Corder, in his book "Modern Musical Composition," discusses this problem at some length, asserting emphatically that this weakness is one most common among music students, demanding immediate attention in the shaping of a musical career.

In organ playing, as in any other instrumental performance, success depends upon the player's *awareness* of exactly what is taking place every instant. Wrong-note playing, rhythmical incisiveness and steadiness of tempo, phrasing, balance, suitable color effects—all these and many others are details that demand careful listing. No doubt most of the bad organ playing we hear emanates from performers being utterly unconscious that anything is wrong.

Here one might pause and question some of the teaching that is going on. When a student is constantly making mistakes that attentive study should not have permitted, it is the duty of any honest instructor to show the student how to study intelligently and how to listen to what is resulting from his efforts, quite apart from the technical difficulties he is encountering. Here we find one of the obvious reasons for developing a technic *in excess* of ordinary demands. With adequate mastery of the technical matters, most compositions become easy to play, thus permitting the player to concentrate upon the music itself. The question of memorizing organ music also resolves itself the minute the performer is free from the printed page and can use his ears to the improvement of the more important task of interpretation.

Musicianship

Many an organist would profit immeasurably by the study of such an instrument as the violin. By this work he would learn to distinguish good intonation, superior tone quality, artistic phrasing. Drill in the niceties of pitch deviations could be applied to his choral direction, a duty of most organists and one where his lack of ear-training so often leads to disaster. Too great a proportion cannot even detect the singing of wrong notes in the choir, to say nothing of poor, even distressing, intonation—if we may judge by the results in many of our churches.

Musicianship is that knowledge of the content of musical composition which permits the extraction of the essence of beauty in all its phases. It is the corollary of technic which makes note playing spring into life and bring a response in the emotions and imagination of the listener. The creation of beauty depends upon the ability of the performer to discover it for himself first, and then to reflect it. Fine interpretation is therefore a demonstration of musicianship.

With the organist there are some tasks peculiar to his duties, especially in church playing. Many times he is called upon to read at sight. Even though it may be such a simple thing as a hymn tune, he is expected to be able to play it as well as though it were perfectly familiar. Since organists are not as adept in this task as they should be, the student should be encouraged to (*Continued on Page* 48)

First Steps in Building a School Orchestra

by Dr. Clyde Vroman

Clyde Vroman holds the Mus. M. degree in Music Education and the Ph.D. degree in Secondary Education from the University of Michigan. He has taught instrumental music in Michigan schools and at present is director of instrumental music in University High School and is an instructor in Music Education in the University of Michigan. He teaches courses in methods and supervises directed teaching in the Department of Music Education. A part of his time is devoted to extension work as a consultant in Music Education to the schools of Michigan. —EDITOR'S NOTE.

BUILDING a school orchestra is one of the most challenging problems in American education. For it is generally agreed that an orchestra contains most of the major problems in instrumental technique, music equipment, musicianship, and music literature which characterize the field of instrumental music.

It is precisely this all-inclusive scope of the problem of building an orchestra which makes possible the stimulating challenge and which insures that each year of successful work will provide the rich satisfaction of knowing that progress has been made both in the musical growth of the students and in the professional growth of the teacher.

Now there is no implication here that every teacher of instrumental music should immediately "get on his horse and ride off in four directions" to develop an orchestra. It is suggested, however, that if the teacher is at all qualified and if conditions in the school and community are at all appropriate, the teacher of instrumental music who is seriously concerned about the goals he has set for his professional growth should be at least exploring the problems of the school orchestra.

Three Levels of Education

The "sixty-four-dollar question" then becomes, "How do you go about building an orchestra in a school?" It seems to the writer that a limited but practical exposition of this problem should deal with two main areas: first, with the problem of understanding the general organizational structure of education and the nature of the children in the schools; and second, with the specific problems of developing the instrumental music program. Let us now consider that first area.

The American school system has evolved into its present organizational pattern largely because of the nature of children as they grow through the three stages of childhood, adolescence, and early adulthood. Hence, for these three stages we have our familiar pattern of elementary, junior high, and senior high schools. In the same manner and for the same reasons a program of instrumental music must be geared to these three stages in child growth and to the existing pattern of our schools.

This means, therefore, that a long-term plan for building a school orchestra must have three major areas or levels in its instructional program:

First, there must be a program of beginning classes in the elementary schools to find the pupils for whom the study of an orchestral instrument is an educationally effective and justifiable use of their time throughout their youth. At that level the child is just emerging as a person, with varying degrees of aptitude for the several subject-matter areas which are offered to him. His enthusiasm for new experiences, his zeal for learning, and his willingness to follow the direction of the teacher, make this period the appropriate time to explore thoroughly the musical potentialities of the pupil.

This first-year violin class, composed of pupils in the fifth and sixth grades of the University Elementary School, Ann Arbor, Michigan, was taught by the author, whose experiences with such string classes provided the background for this article.

Second, there must be an orchestra in the junior high school. Since instrumental music is a specialized activity within the general field of music education, most of the players should have had preliminary training and should have proved that they have sufficient interest, ability, and aptitude for the continuous study of an instrument. Of course, there always are those students who decide to start instrumental music in the junior high school period, and their needs should be met. But in the main, this three-year period should emphasize ensemble organizations based on the dynamic personal and social drives which characterize children at this level. By the end of this period the child should have finished his exploration and should have established clearly whether he has sufficient ability and skills to make continued participation in instrumental music a worth-while use of his time during the specialization of the approaching high school period.

Third, there must be an orchestra in the high school capable of playing orchestral literature of a quality commensurate with the emotional and physical growth of the pupil, for by this time he has established fundamental skills, he has entered more seriously the field of instrumental music. Now the problem is to lead him as far as possible into the riches of good musical literature.

Planning a Violin Class for Beginners

Accordingly, these three levels of education—elementary, junior high, and senior high school—divide the work into three corresponding patterns, each with its peculiar problems, purposes, and possibilities. And to a large extent each level requires special approaches, methods, and proficiencies, in teaching. If the teacher would have an orchestra, he must face realistically the problems peculiar to these three levels. Of course, the logical and effective place to attack the problem is in the elementary school instrumental music program. And this should be done early in the term.

Now, in order to bring our thinking down to a practical and specific level, let us select a typical instructional problem, that of the first-year violin class. Furthermore, let us confine our thinking to a pattern of planning for that class, keeping in mind that the general organizational problems are relatively the same for any beginning instrumental music class in the elementary school.

DR. CLYDE VROMAN

The following *fourteen major questions* are typical of those that should be considered and for which tentative decisions must be made before starting a violin class for beginners. Under each of these major questions are listed some of the *typical points of view* which tend to aid in solving the specific problem involved. The reader should remember that no effort is made to present day-to-day techniques of class teaching, but rather to show the kind of thinking that precedes an over-all plan for a year's work with any class for beginners in instrumental music.

1. What are the objectives for this class?

a. To find children with aptitudes and talents for playing violin. b. To interest those children in the study of the violin. c. To set a sound foundation in string technique which includes (1) Proper position of body, arms, and hands; (2) Good techniques of bowing and fingering; (3) Good musicianship. d. To get the parents of the pupils interested in promoting the musical growth of the

(*Continued on Page 54*)

The Piccolo

An Appraisal of Its Full Potentialities

by Laurence Taylor

Mr. Laurence Taylor is well known as an arranger and a conductor of wind ensembles. Since 1939, he has served as Director of the Columbia University Woodwind Ensemble. At present Mr. Taylor is a member of the Committee on Ensembles of the Music Educators National Conference.—EDITOR'S NOTE.

THE PICCOLO is generally thought of as an "auxiliary instrument"; a flutist is expected to have one "somewhere about the house," in case a score should happen to call for one. This evaluation of the piccolo is true in both band and orchestra writing, and much of this secondary position which the instrument occupies in general musical opinion has been due largely to these reasons:

1. The limited values assigned to it by the classic writers on orchestration—"adds brilliance, reinforces the flute," "imitates flashes of lightning" ("William Tell" and others), "adds a little dash of extra flavor," "the rapid execution possible on the instrument makes it valuable for use in fast variations."

2. The fact that most composers have been quite willing to accept the above theories of the textbook people. Many composers have either left the piccolo out of their scores entirely or, following the orchestral values suggested in No. 1, have used it solely as a doubler of flute parts, or possibly as a "variation instrument." Rossini, perhaps, may be credited as being one of the first well-known composers to dare use the piccolo entirely separately from the flute and as an independent member of the orchestra. A number of his overtures use one flute and one piccolo in the score, and they are entirely distinct parts.

3. The deplorable literature which has been available in the past for the piccolo as a solo instrument.

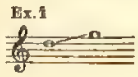
There have been, it must be admitted, sufficient reasons for the lowly and secondary position which the piccolo has occupied. The intonation on the instrument tended to be very faulty. Entirely too many of the instrument-makers, jealously proud of the flute which bore their name, were thoroughly careless with their piccolo because they, too, ranked it as a secondary instrument. The low octave was just a small, hollow rush of sound—practically valueless; the highest octave was a shrill screech, calculated to chill to the bone the very hardiest soul! And just a wee bit of extra lip pressure was sure to send the middle octave a fifth higher—all very disconcerting!

But the piccolo of today, and especially of the last few years, is practically a different instrument from the one just described! The latest piccolo made by one of our prominent American instrument manufacturers will, in the belief of many, revolutionize piccolo writing, once its possibilities can be shown to the modern composer. This is a conical bore instrument, a model of 1941; unfortunately, its manufacture has had to be discontinued for the duration. Nevertheless, this is certainly the piccolo of the future. Once it comes into general use, musical opinion cannot fail to recognize that almost all of the faults and inherent horrors which have hampered the player of the instrument in the past, have been ironed out before the instrument is ever placed in the hands of the performer.

True, this is only a part of the problem; we have still to convince our flutists that the piccolo is no longer to be considered a somewhat embarrassing "poor relation" of the flute. Even this fine piccolo requires practice regularly (daily) to show itself at its best, and the tradition among some of our fine flutists that the piccolo is "an instrument of betrayal" is going to take some breaking-down!

But—the fact remains that the piccolo of today is different! The 1941 model piccolo described above can be played perfectly in tune, all over the instrument. The low octave, down to the very *D*, is quite full (a long recognized contribution of the conical bore, but now improved still further); it is no longer a hollow rush of air in this octave. The notes

Ex. 1



which used to be the weakest and least valuable of all on so many of the older piccolos (and they occurred all the time in so many passages) are no longer feeble and almost impossible to control in a *forte* passage. These notes can now be struck sharply and maintained at *forte* without any danger of their ascending a fifth!

The new piccolo is capable of sustaining a full, strong *vibrato* in all registers without danger of being forced, or of cracking. The vast majority of musical opinion has seemed to agree for some time now that the flute is an instrument of which the tone is rendered more interesting through the judicious use of *vibrato*. The piccolo, too, has a more thrilling, life-giving sound when *vibrato* is employed. In the past, many piccolos yielded such a thin, airy sound that the tone was really too frail to be susceptible to a *vibrato;* one hardly dared to use *vibrato* on it because the tone was too unsubstantial and, for the lower half of the range, certainly too prone to break.

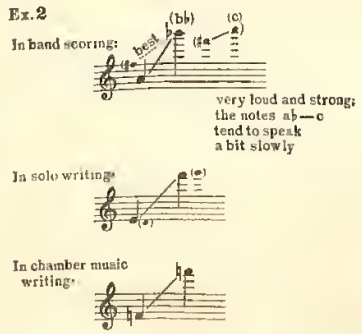
Another feature of the piccolo of today or rather perhaps we should say "of tomorrow," is the fact that, owing to the improved conical bore, the instrument has (especially in the middle register and upper half of the low octave) a much greater sustaining power, than could ever be derived from the older models. The tone can really be described as "full" and "solid," hardly characteristics of the piccolo tone most of us call to mind!

These, then, are the characteristics of the piccolo of tomorrow. Again the warning must be sounded that the very best qualities of even this vastly improved instrument are not going to come in the case along with the instrument, direct from the maker. The piccolo must be *played* to sound well, and it must be played *daily*, not merely taken out of the vest pocket once in a while when a piccolo part creeps into the band or orchestra folder!

Its Use in Modern Band Scoring

A few suggestions on the range of the piccolo might be of interest at this point:

Ex. 2



It is to be borne in mind always that the piccolo is a *transposing* instrument—the piccolo in *C* sounding an octave higher than its notation, and the one in *D-flat* a minor ninth higher than written.

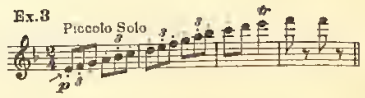
Piccolo writing in the band scores of today shows an encouraging trend to give the instrument a part of real importance. In the past it has doubled the flute (and been taken out whenever the score became anything less than *FF*); it has followed the *E-flat* clarinet exactly on other occasions, and in still other places it has doubled the *B-flat* clarinets in variation figures. This was the commonplace use of the piccolo in the older band scores.

Sometimes it has been assigned variation figures all alone: a classic example of this is the second strain of the Trio in Sousa's *Stars and Stripes Forever*. Another effective use of the piccolo which has become a classic by this time, occurs in the Trio of Goldman's *On the Mall*. Here the piccolos are given the melody—in the middle of their range—with the audience being invited to "whistle" along with them.

In recent years, our composers have been doing better and better by the instrument. Composers like Morton Gould, Vaughn Williams, Georges Enesco, and Gustave Holst, and arrangers like Philip Lang, Erik Leidzen, and Quinto Maganini have been giving the instrument solo parts, and sometimes solo parts which require *pp!* Passages likewise which do not show the instrument doubled with any other in the score. And Florent Schmitt, contemporary French composer, in his work *"Dionysiacques,"* has called for and made important use of *two* piccolos. This is all most encouraging, and comes along hand in hand with the mechanical improvement of the instrument noted previously.

In this connection, there is a charming piccolo solo in the last movement of Holst's Second Suite for Military Band which, while written a number of years ago, seems to be made to order for the new piccolo of 1941! Here is the excerpt:

Ex. 3



and it may now be observed that, thanks to the new model piccolo available, that first low *E* is at last beginning to be heard! (Flutists will at once be reminded of the low *D* which starts off the well-known flute solo in "Leonore" No. 3!)

The Piccolo in Chamber Music

In discussing the use of the piccolo in chamber music, we shall consider chamber music as being divided into two sections, (a) small ensembles, and (b) solos with piano.

In the first category, the piccolo has only relatively recently begun to insert itself into small chamber ensemble scores. Only a few instances of numbers wherein the piccolo is used in small ensembles are known to the writer, and in many of these the instrument is called for in a single movement only, to

BAND and ORCHESTRA
Edited by William D. Revelli

replace the flute, and is played by the flutist of the group. Nevertheless, meager though the number of pieces of chamber music in which the piccolo is called for may be, here again the signs are all on the encouraging side. These indications suggest a heartening resurgence of the lowly piccolo for the not-too-distant future because the quintets and sextets, and so forth which do use the piccolo on occasion are all recent works, and show an interest in the piccolo which is bound to have a cumulative effect on chamber works not yet composed. Some chamber works in which the piccolo appears are Paul Hindemith's "Kleine Kammermusik," Op. 24, No. 2, the Czech Janacek's Sextet, "Youth" (1925), Darius Milhaud's "Dixtuor," the American Philip James' "Suite for Woodwinds" (1938), and, likewise, Douglas Moore's "Quintet for Winds" (1942), written for the League of Composers. Most of these are very recent works and show a real attempt to blend the piccolo into a relatively small volume of sound such as produced by a small group of four or five instruments.

One of the first sincere attempts to use the piccolo in a small group of instruments was made right in our own century by Percy Grainger in his "Two Hill Songs" (1902 and 1907 respectively). These two numbers, in which Mr. Grainger deliberately broke away from the nineteenth-century conception of music as being for string orchestra with added color (winds), represent an earnest and a sincere attempt to make a more direct and idiomatic use of the *wind instruments*, both technically and aesthetically. Both are for small groups of wind instruments: the first calls for two piccolos, the second, for one piccolo in addition to two flutes. It is perhaps a belated outgrowth of these early experiments in reed instrumentation for small groups that has shown the way for the interesting experimentation with the piccolo seen in chamber music works by Robert McBride, Douglas Moore, Philip James, Henry Brant, and others, all of which have appeared in the past few years.

When one comes to consider the literature for solo piccolo with piano accompaniment, the situation is sad indeed. But a single glance up and down the piccolo solo list available in the catalogs of all publishers would be enough to discourage the hardiest soul. Here are a few titles for the edification of any who may think the writer over-pessimistic on this subject of piccolo solos: *The Wren, The Turtle Dove, Yankee Doodle, Air Varie, Through the Air, Skylark Polka, Sparkling Dewdrops, Birds of the Forest.* These, then, are representative types of piccolo solos.

There is only one thing to be done, and it has already been suggested in a footnote under the piccolo solo list given in the 1943 Competition-Festivals Manual prepared by the MENC, namely, "Note: Any suitable number from the Flute list will be accepted for Piccolo solo competition." This is certainly a step in the right direction. With the much improved piccolo now or soon to be at our command, many fine flute solos which it formerly would have been thought sacrilege and *lese majeste* in the extreme to borrow for piccolo, now become perfectly possible and desirable to transfer to this instrument. Of course, it goes without saying, that this must be done judiciously; many flute solos by very nature cannot be taken over by the piccolo. But many can, and it will take a great deal of daring and a willingness to face and overcome the opposition which strict traditionalists are certain to offer.

Only by imitating the flute as closely as possible can the piccolo overcome its detractors; its weakness in the past has been its great inferiority to the flute, and only by a successful taking over of some of those bulwarks of the flute literature can the piccolo come into its own. And the possibilities are excellent: the flute literature is large, diverse, and well established. Contained in it are numerous compositions which the piccolo, well played, and in the light of recent improvements on the instrument, could very well take over.

Another possibility, in addition to taking over some of the standard flute literature, is the hope of interesting open-minded composers of today in this newly born instrument. It is without question that many of our modern composers have not the least idea of the full potentialities of our modern piccolo. These men, upon whose shoulders the interest and inventiveness and skill of American music of today and the future rests, must be given a chance to hear the piccolo of today and become aroused as to its greatly increased values.

The general outlook for the piccolo from this time forth is wholly encouraging, and a resurgence of the instrument continuing along the lines already begun is well under way, and will probably be fulfilled sooner than its most ardent well-wishers even dare venture to hope.

A REAR VIEW AT THE FRONT

A Canadian military band giving a concert to an audience of three at a rehearsal "somewhere in England"

New Keys to Practice

by Julie Maison

I.

Clear your mind and your living room for action: then begin your practice. Make disturbances impossible during your study hours. Periods of quiet in which to think and work alone must be established; they rarely proffer themselves.

Practice with ease but not without thought. Nothing is gained in the repeated playing of a single passage unless each effort is a critical improvement upon the preceding one.

Work during short periods as if you had an hour to practice. For poise in playing is often the result of refusing to be rushed in the learning. And you can make every sitting at the piano produce some lasting result, ten minutes at a time.

A Quiz to Test Your Musical Knowledge

(*Continued from Page 6*)

21. Several of the musicians listed below are women. Which are they: Jeritza, Zimbalist, Nielsen, Alda, Hempel, Schipa, Eames, Witherspoon, Gadski, Kubelik?

22. Mozart chose an orchestral instrument as a title of one of his operas. He called it The Magic: Violin, Oboe, Flute?

23. Several scenes from operas have become famous. Name the operas from which each scene is taken: The Mad Scene; The Garden Scene; The Anvil Chorus; The Balcony Scene.

24. Victor Herbert wrote many delightful and tuneful light operas, which we all love. Which of these are his: "Robin Hood," "The Spring Maid," "The Chimes of Normandy," "Floradora," "The Merry Widow?"

25. Caruso was beloved in many tenor roles. The operas are given below. Can you name the part he played in each: "Carmen," "Pagliacci," "Rigoletto," "Faust," "Il Trovatore?"

Answers

1. Bach. 2. Viola. 3. Liszt. 4. Nocturnes. 5. Russia. 6. Folksongs. 7. Mazurka. 8. "The Messiah." 9. Beethoven, Beethoven. 10. Bach. 11. Haydn. 12. Wagner. 13. An Anvil. 14. Mozart. 15. Schubert. 16. The Erlking. 17. Dr. Leopold Damrosch. 18. A barber. 19. The Swan. 20. The drum. Rhythm. 21. Jeritza, Nielsen, Alda, Hempel, Eames, Gadski. 22. Flute. 23. "Lucia di Lammermoor," "Faust," "Il Trovatore," "Romeo and Juliet." 24. None. 25. Don Jose, Canio, The Duke of Mantua, Faust, Manrico.

Repertoire Maintenance

by Kate Merrell Wells

IT WOULD BE UNFAIR to begin by pointing a long finger and asking suspiciously, "Can *you* play a recital tomorrow afternoon at two o'clock?" Imagine the consternation! How much worse, then, to add righteously, "Well, if not, *why* not?"

What is it that keeps musicians in such a chronic state of unpreparedness? Usually the main stumbling block is time. Where can a musician find time to practice technic, learn new music, and still maintain a large repertoire? .

The answer lies in systematic planning. Almost any system is better than none. The one most likely to be efficient, would be built around that pernicious time factor. And to make it official, only one piece of equipment is necessary—a small notebook with many pages. A pocket diary would do nicely, for in it dates and days have already been provided.

When we say we have "learned" a composition, we actually mean that the paths from brain to fingers (or to voice) have been worn deep and smooth from constant repetition. We have, in fact, established an extremely complicated set of habits. As long as we continue to use these habit-roads with regularity, all is well. But when they fall into disuse, some, or all, of the trigger-swift connections become rusty. That which was once spontaneous has again reverted to the level of conscious effort. Then we say, "I'll have to practice that some more." In other words, practice it to wear the paths smooth and make them automatic again.

Obviously, then, in order to preserve these complicated reflexes (arrived at by dint of so much hard work), we must continue to use them. Equally clear, even at first glance, is the impossibility of practicing each day every composition we have ever learned.

However, it *is* possible to set up a system of preventive maintenance in practice. That is, to plan a system of practice whereby each learned composition is reviewed regularly, but with decreasing frequency.

TENTH POSITION

Nathan Milstein shows the position of the hand in one of the extreme positions

It is an accepted fact that the *longer* we practice a composition the more firmly established our reflexes become. Therefore, *how often* we shall need to practice it will be in proportion to the *length of time* we have known it.

The Routine Begins

For example, starting from the day when we have finally learned a new composition: every day thereafter, for a period of two weeks, we go through it *twice;* the first time playing it straight through from memory and up to tempo, with everything in it that should be there to make good music. the second time practicing it with the music, at what may be called a "slow-playing tempo" (not *very* slow: just comfortable). The emphasis the second time will be control—cold and absolute.

And that is all. If we had really learned the composition, no more will be necessary. Both music and technic have been reviewed: the reflexes, emotional and physical, remain keen.

For the next two-week period the same routine applies, but every *other* day. The following two weeks, every third day. And so on, until the intervals are once a week. Here we pause for a month: four reviews in all. Then once every two weeks for a period of two months. Next, once in three weeks for three times, or a nine weeks' total. Finally, once a month for six months. At that time, we may drop it from the review roster, serene in the ability to play it, even after several years have elapsed. The completed cycle will take a few weeks over a year.

This sounds simple, of course, when applied to only one composition. But from time to time new ones will have to be fitted in. That is where the notebook becomes invaluable. For example, let us assume a very moderate practice schedule of two hours a day. Our obliging musician is a young violinist with several years of study to his credit. This is the current subject matter of his daily practice period:

Bow control
Scales in double stops
Andante Cantabile—Tchaikovsky (recently completed)
Danse Espagnole—Faila (last lesson on it today)
Sonata in E major—Each (brand new)

The material may be divided into four parts: (1) technic, (2) and (3) the learned compositions and (4) the new sonata. In a similar manner his daily practice time may be split into four equal parts of half an hour each.

Our young violinist will certainly start each day with technical practice, including both bow control and scales in the first half-hour period. By the end of that time, his fingers are thoroughly limbered. He should be able to tear right into the *Danse Espagnole* without further ado. Played up to tempo once, and from memory, is enough. Never should he play it more than twice in this manner. One playing of this (or any other learned composition) will allow slight errors of intonation, the beginnings of tension, and a lessening of carefulness to creep in. Two playings carry the subtle damage just that much further.

So, while the learned composition must be played, for freedom of musical thought, the playing of it cannot be overdone. The time remaining is not generous enough to repair the damages of repeated, carefree playing.

It takes between seven and ten minutes to play the *Danse Espagnole*. Around twenty minutes are left for the exercise of relaxation and repair. This second review should *always* be done with the music to find memory errors before they appear; and with the metronome to prevent rhythm from getting a chance to become distorted; and *without vibrato!*

Forestalling Errors

By dropping the metronome beat back to 80 for each eighth-note beat (*Danse Espagnole* is written in three-eighth), a comfortable slow-playing tempo is achieved. Compositions vary according to the nature of their difficulties. *Danse Espagnole* is particularly tricky for the bow. Therefore, in this case, special and continuous *thought* will go into every movement that is made by the bow.

The object of this second review may be expressed in a single word—*perfection.* This includes perfect intonation, rhythm, relaxation, and bow control. Not an unnecessary muscular ripple nor an unwritten sound should be allowed; there should be only one true note moving to the next one, accurately and rhythmically.

To achieve this is no easy task. It does not mean dropping the tempo and allowing the mind to wander, while fingers perform automatic, and often sloppy, actions. It *does* mean intense and continuous listening concentration. It does mean going back over a passage that fails to meet the exacting standards. Twenty minutes is time enough to go through all four pages in this manner—with a little left over for the places that may need extra attention.

Of course, it's hard work, but worth it a million times over! For, in addition to preserving the achievement of his past efforts, this control-practice has an amazingly beneficial result on our violinist's playing as a whole. He will find that his playing is cleaner, better in tune, and that it has far more polish.

One session of this sort at a time is about all an average mind can take. So, rather than go ahead to the *Andante Cantabile,* he would be wiser to tackle the sonata next. Being new, this will afford a different kind of practice. The change will be restful all the way around.

Then back to the *Andante* for the fourth, and last, half-hour period. The playing tempo here is much slower than that of the *Danse Espagnole.* Therefore, the control-practice tempo will be dropped only slightly, if at all. In this composition, three things bear watching. (I know it's "easy." But at the same time, it's very difficult to play well. It has a trick of getting out of hand when least expected). If Kreisler's fingerings are used, the intonation is apt to become variable. And the nice silky shifts start to smear under the influence of emotion.

The violinist has intonation and shifting then to watch in the left hand. (Tries to make them *shifts,* too, not slides.) Of equal importance are bow changes at the frog. That messy business happens when he's inclined to "*schmaltz*" a number.

And that's that, for one day. It's *control* and *analysis* that count in the long run Any musician can apply those two fundamentals to his own problems.

I hear cries of wrath from teachers, "But that allows only half an hour for learning *new* repertoire!" On a two-hour practice schedule, that is indeed true—for the first two weeks. (*Continued on Page* 52)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
Oberlin College
Music Editor, Webster's New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

What Does T. S. P. Mean?

In the August, 1944 ETUDE there appeared a question concerning an abreviation that the editor of this page did not understand. He made a wild guess at its meaning but stated frankly that it was just a guess, and he asked whether any of our readers could supply a better answer. They could!—and within a week four persons had taken the trouble to send in the correct information. We are very grateful for this coöperation and the editor of "Questions and Answers" is particularly pleased, for he has always wondered whether anyone actually reads his replies, and now he knows that at least four people do!

Here is the information: T. S. P. is an abbreviation that stands for "Tone Sustaining Pedal" (the *sostenuto* pedal), and the sign ⊕ is used for *, meaning that the pedal is to be released. H.F.A. informs us further that this peculiar and rather unsatisfactory combination was used by Paderewski in the piano works that he edited, especially in Chopin.

Again we thank our readers for their fine coöperation, and we ask that at any time when the information we give seems inadequate they will feel free to write us frankly. We carry no chips on our shoulders! —K. W. G.

Further Information About Czech Composers

In the July, 1944 ETUDE Mrs. C. H. asked us to make suggestions for compositions to be used in a piano recital of Austro-Hungarian and Czech music, and in our reply we suggested music by Dvořák, Smetana, and Křenek. Dr. Walter Schmolka, of Montreal, Cánada, takes exception to the inclusion of Křenek as a Czech composer since he was born in Vienna. Dr. Schmolka is, of course, entirely correct, and in writing the reply we should have mentioned the fact that we were thinking in terms of "Austro-Hungarian and Czech music." We are glad also to express gratitude to Dr. Schmolka for listing additional piano compositions by Dvořák, and for reminding us of another Czech composer, Bohuslav Martinu, who is at present residing in the United States and whose works have been performed during the past two years by several of our leading symphony orchestras. We are informed that Martinu has also written compositions for piano, these including several concertos and such pieces as *Film en Miniature*, Three Czech Dances, *Dolls*, and so forth. Mention is also made of a book entitled "Music in Czechoslovakia," published in 1938 by Orbin, in Prague.

Before the above information reached me I had already written to my friend Hans Rosenwald, the well-known musicologist, for additional information about Czech composers, and he replied as follows:

"Of the quite substantial list of piano works by Antonin Dvořák, I suggest that you mention the following: "Twelve Silhouettes, Op. 8"; "Six Mazurkas, Op. 56"; and *Theme with Variations, Op. 36*. There are also a number of Dumkas, Furiants, Scotch Dances, and a number of short pieces in Op. 85, but the ones I have mentioned seem most characteristic. I can understand how you would have trouble finding suitable material by Smetana, but he, too, has written a few piano numbers, including the Czech Dances in two volumes. There are also some Polkas and a *Fantasy on Czech Folk Songs*, but these would hardly fill the bill.

"Have you ever come across any compositions by I. B. Foerster or Zdeněk Fibich? I esteem both highly and you might mention them to your inquirer. Of Novák, I recommend either the Sonatina Eroica or the Slovak Suite. There are also compositions by Josef Suk, Dvořák's son-in-law and Foerster's teacher. Dvořák's influence is quite evident in all of Suk's music and he has written in every branch of composition.

"Another composer who is very much in the public eye just now is Bohuslav Martinu, about whose work you may read in "The Book of Modern Composers," edited by David Ewen. Leos Janáček happens to be one of my favorite composers, but he is known mainly in the domain of opera. However, he has written a few piano compositions, among them a worth-while number called *Variations on a Theme*.

I am immensely grateful to both Dr. Schmolka and Dr. Rosenwald for their generosity in providing me with these additional facts, and I am certain that our readers now have the best information that is available either in the United States or Canada. —K. W. G.

About Repeat Marks

Q. Would you please answer a question for me concerning one of the "Phantasy Pieces" by Robert Schumann? My question concerns *At Evening*, Op. 12. You recall there is an introduction, and at the end of the first section there are dots for a repeat. Am I to go back to the very beginning of the piece or to the beginning of the first section? In this same piece there are two words—*senza replica*—that are not clear to me. Will you explain their use?—E. F. K.

A. These dots indicate a repeat from the beginning. Repeat marks often apply only to a small section, but in such a case there is always a heavy bar with dots *at its right* somewhere preceding the heavy (or double) bar with dots at its left. In such a case the performer repeats the part between the two sets of repeat marks. But when there is only one set of dots, as in the case of this Schumann piece, the intention is that you shall repeat from the beginning of the piece (or movement).

The direction *senza replica* does not appear in my edition, but I think I can explain to you what it means. Often, to save paper and printing, some large section of a composition is not printed out in full when it is to be repeated but is referred to by D.C. or D.S. The letters D.C. stand for the words *Da Capo*, which mean "from the head"; that is, from the beginning, the intention being that you shall repeat the piece from the beginning up to the point marked *fine*, which means literally "the end." The letters D.S. similarly mean literally "from the sign," and the intention is that instead of repeating from the very beginning, you are to repeat only from the sign, stopping at the word *fine*. When a large section is thus repeated, the smaller repeats within it are usually disregarded the second time through. In other words, the smaller sections marked with repeats are played twice the first time through, but only once during the D.C. or D.S. repetition. To make the intention perfectly clear about these smaller repeats, the composer or editor frequently uses the words *senza replica*, meaning literally "without repeat," in connection with D.C. or D.S. Thus, for example, D.C. *senza replica* means that you are to repeat from the beginning, but that you are to disregard the smaller repeats in doing so.

What Shall I Do If I Can't Play It Up to Tempo?

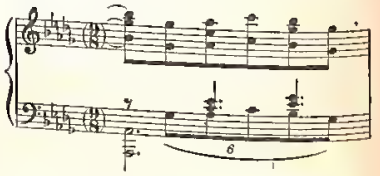
Q. If a college graduate is not able to play a Chopin etude up to the given metronomic speed, what is the slowest speed that you would advise him to strive for? For instance, the "Black Key Etude" calls for M.M. ♩= 116. If it is impossible to play it at that tempo what is the next highest speed that you would suggest? —M. L. K.

A. The fact that a person is a college graduate has very little to do with speed in piano playing. In the first place, colleges differ greatly in their standards; and, in the second place, individuals differ enormously in their ability and previous preparation. Some high school students play better than many a college graduate ever will; and some colleges graduate students at a level of achievement that is hardly above that required by other colleges for admission.

To come down to facts, what you want to know is what you should do if you can't play a particular piece at the tempo that is indicated by the composer—or, more probably, by an editor. The answer is, play it as near to this tempo as you can, and if it isn't effective that way then drop it from your repertoire and choose compositions that do not require so much speed. For your comfort I will state that many compositions are reasonably effective even though they are played somewhat more slowly than the tempo called for by the metronome mark. It is also true of course that the ability to play faster often grows with additional practice. So keep on trying; but don't confine yourself entirely to brilliant pieces.

How Do You Count It?

Q. Will you please tell me how to count the following measure from *Clair de Lune* by Debussy? I play it as if it were in 6-8 time. Is this correct? —W. C. J.



A. 9-8, which is the measure-sign of *Clair de Lune*, is often called compound-triple measure. That means that the measures consist of three beats which are divided into smaller parts, usually three, thus:

1 2 3
1 2 3 4 5 6 7 8 9

In other words, instead of feeling and counting nine distinct beats in each measure, the performer should feel three larger beats, and divide each of them into three smaller divisions as if they were triplets. In the measure you have quoted, continue to feel the three larger beats, but divide each beat into two parts instead of three. This should be much easier than trying to change the measure to 6-8 as you have been doing. The entire passage marked "tempo rubato" contains many beats divided into two parts instead of three. It just so happens that in the measure you have quoted every beat is divided into two parts. But that should not upset the basic feeling of three large beats to a measure. You will find that by feeling three large beats to the measure instead of nine small beats you will obtain a much more fluid and musical flow to this entire composition.

Voice Training Through Emotions

An Interview with

John Seaman Garns

Dramatist, Lecturer, Voice Specialist

SECURED EXPRESSLY FOR THE ETUDE BY DR. ANNIE S. GREENWOOD

Chosen by Government psychalagists after World War I for rehabilitation work among shell-shocked soldiers who suffered from speech defects, Dr. Garns has treated as many as one hundred individual cases a week, with remarkable success.

A graduate of the Curry School of Expression in Boston, he headed the speech department of Lawrence College, Appleton, Wisconsin, for eight years. Then he specialized in psychology at the University of Minnesota and lectured on its extension staff for twelve years, while heading the department of speech and dramatic art at the MacPhail School of Music and Dramatic Art in Minneapolis.

The youngest of six in the home of a country doctor, in Marengo, Iowa, John Seaman Garns began life as a sickly child. While getting his education he faced, too, all the hardships of a boy without funds. His father wished him to become a physician, and John agreed. He entered Drake University for his pre-medical work, but in the middle of his sophomore year his eyes failed. Even his lessons had to be read to him. He soon realized that he could never use the microscope. His medical career was ended.

Only twenty years old and sight almost gone!

"The world had gone to pieces around me," he says. "It was a tragedy! I couldn't see anything else satisfying to my self-expression."

Then to the semi-invalid body came the tortures of sciatica; his further studies were carried on as he hobbled about on crutches. Perseverance and his love of music, however, carried him slowly through the years at college and university specialization in psychology and voice. Doing solo work, directing choirs, and singing on lyceum circuits, he struggled constantly against pain and weakness. Now, in his late sixties, he has perfect posture, vibrant vitality, and excellent sight. Therefore, the following observations have a value demonstrated by experience. —EDITOR'S NOTE.

"THE CULTIVATED VOICE is a living growth. It is like a rose. That growing process cannot be hurried. It is basic that all true voice training must be from the inside out. Whatever mechanics are used in voice culture for speech and song must be used with the sole purpose of stimulating the outer flowering of instinctive emotional states.

"At the MacPhail School, teachers often brought to me pupils who were especially difficult because they did not respond to conventional voice training methods.

"Such difficulty lay in the students' lack of breath control or in faulty tone production, largely because of personality problems which involved the emotions and the sympathetic nervous system. Vocalises and the most careful voice training would never touch their difficulties. The voice is based in personality, and only personality adjustments would release them into beautiful tone production.

"My solution was first to free the body by relaxing exercises, involving the whole being—mind, emotions, and body—to establish more ideal coördinations in ordinary life. I strove, through exercises involving positive and expansive emotional states, to obtain more spontaneous breathing. I tried to show each student that he did not have to have a superimposed mechanical method, but that he *already had*, deep inside his organism, an ideally coordinated technique of breathing for both speech and song. All it needed was to be touched off as the simplest kind of instinctive hair-trigger reaction by natural exercises.

"The training of the human voice makes greater demands upon the instructor than any other kind of teaching of skills for the arts. This is due to the fact that the human voice is the flower of two distinctive, yet coördinated, nervous systems: the one voluntarily directed, and the other wholly non-voluntary. Only through delicate adjustments of these two can ideal tone be produced.

"Perfect breath control and the many delicate gradations of tone color are thus produced. The difficult problem in voice culture is the absolute necessity for coördinating the subtle and more spontaneous activities of the sympathetic nervous system with the more voluntary aspects of tone production.

Breathing for Speech and Song

"It is due to the sensitivity of these coördinations that crude attempts to train the human voice, by means of difficult vocalises too quickly given and under the control of the human will, become worse than futile. The attempt to establish ideal breathing for tone by voluntary exercises and controls almost always results in disaster. To tell a pupil to breathe diaphragmatically, or in this or that specific fashion, *establishes just the set of tensions which the teacher most wishes to avoid.* Surface body constrictions immediately prevent normal breathing.

"But how shall we attain ideal breathing for tone, without inducing tensions?

"So-called 'natural' breathing methods are the individual's *habitual* ways of breathing. Needless to say, they are hardly ever 'normal.' How then may we get down to normal breathing for speech and song? How may we as teachers touch off, in both the consciousness and in the organism of another person, such ideal coördinations as will make spontaneous and beautiful tone possible?

JOHN SEAMAN GARNS

"The only sure way is to get deep down beneath the veneer of civilization by instating instinctive reactions. This can be done only when we go back through the history of the race a hundred thousand years. There we find some of the more spontaneous reactions of the organism, such as sniffing, sighing, laughing, yawning, and such normal body activities as have never been interfered with by our modern artificial modes of living.

"Therefore, to get a pupil to reproduce within himself the feeling of normal breathing, the teacher should suggest that he use imagination and allow the organism to respond naturally to the following exercises:

"Exercise 1: Imagine holding a rose in the hand and delicately sniffing its fragrance; or, imagine gently sniffing the air as if trying to catch some elusive perfume. Now suggest that the pupil translate this whole activity into body sensations. Ask him to remember the "feel" of these actions: particularly the expansion of the body, the delicate uplift of the whole torso, and the gentle activity at the center of the organism involving, not alone diaphragm, but some forty or fifty muscles which could not possibly be coördinated voluntarily.

"Reproducing this "feeling" as a breathing exercise, over and over again, will gradually register the sensation of normal breathing, as against one's habitual method. Usually the pupil will find this centralization of breath very far from his habitual breathing method.

"Exercise 2: Now start chuckling—silent laughter. Imagine being in church where laughter would be out of place and feel the effort of control when something exceedingly funny takes place. Gently repress the laughter for a moment. Then consciously and voluntarily repeat the "feeling" of these coördinations, keeping all the spontaneous amusement active in the organism.

"Here again, one gets nature's own response at the center of the body, and the correlated activities of the whole organism, without tension and with a normal retention of the breath.

Normal Response Attained

"Exercise 3: Try deepening the response to wonder, or to beauty. Imagine standing on some mountain peak, looking at a beautiful sunset across a vast expanse of awe-inspiring scenery. Notice how the organism responds to the expansion and elevation of the body so gently and so naturally instated. Note the tendency to take in the breath by a gentle expansion of the whole body. Observe the tendency *as long as the impression of awe and wonder continues active,* easily to retain the breath without tension.

"Now imagine getting ready to exclaim, 'Oh, how wonderful!' Notice how the breath is held in ideal suspense by the complete awareness of remaining receptive to the emotional response of awe and wonder.

"In such exercises, and they (Continued on Page 53)

The Immortal "Pat"

America's Super-Salesman of Music

by Doron K. Antrim

PATRICK S. GILMORE

THE PLACE is New Orleans. The time is 1864. Louisiana, cut off from the Confederacy by Farragut's victory and the fall of Vicksburg, has returned to the Union. Massed in Lafayette Square is a chorus of not fewer than 5000 singers. Supporting them are bands numbering 500 pieces, banked by a huge drum-and-bugle corps. High on a podium and directing the whole stupendous ensemble is Patrick Sarsfield Gilmore, army bandmaster and master showman. Bands and chorus swing into Gilmore's own and only well-known composition dramatizing the occasion, *When Johnny Comes Marching Home.* The crowd goes wild. But the knockout blow comes with *Hail, Columbia!* For this Gilmore has assembled a row of cannon, one of which booms on each beat of a thunderous drum.

This was the first and mildest of a series of monster musical shows put on by Patrick Gilmore. With a fine sense of the spectacular, he brought together in the course of his ebullient life, orchestras of 1000 and 2000; choruses of 10,000 and 20,000. Touring the country with his band after the War Between the States, he introduced the hinterlands to the bassoon, the bass horn, and Beethoven. In his wake, amateur bands sprang up. Bandstands of this era still remain in some towns. Following his footsteps, John Philip Sousa and scores of other band leaders covered the country with crack concert bands. That so many school kids play in a band today is largely because of Patrick Gilmore.

A Mighty Vision

Yet the man's name is almost as uncelebrated now as it was in 1848 when Gilmore, a raring-to-go Irish lad of nineteen, burst on Boston, the cultural hub of the nation. Gilmore was born near Dublin in 1829. As a boy back home, fascinated with military bands, he followed one so persistently that the bandmaster taught him cornet and took him on. He came to Canada with a regimental band; thence to the United States. In Boston he was soon playing cornet in one band, and leading another. His skill in putting a fine polish on a band was quickly recognized; he formed his own "Gilmore's Band" and remained its head until his death, save for his Civil War service, first as bandmaster of a Massachusetts regiment and later as chief of Army bands.

The idea of the National Peace Jubilee came to him in a "vision" one June day in 1867. "A vast structure rose before me," he wrote, "filled with the loyal of the land, through whose lofty arches a chorus of 10,000 voices and the harmony of 1000 instruments rolled their sea of sound, accompanied by the chiming of bells and the booming of cannon." Choirs from every state in the Union singing great music together would foster a friendlier feeling among states sundered by war.

Aglow with this idea, he hurried home to tell his wife. Mrs. Gilmore thought her spouse slightly touched but, knowing him full well, said, "When the hosts of Angel Gabriel sound the last judgment, I know you will be there directing it."

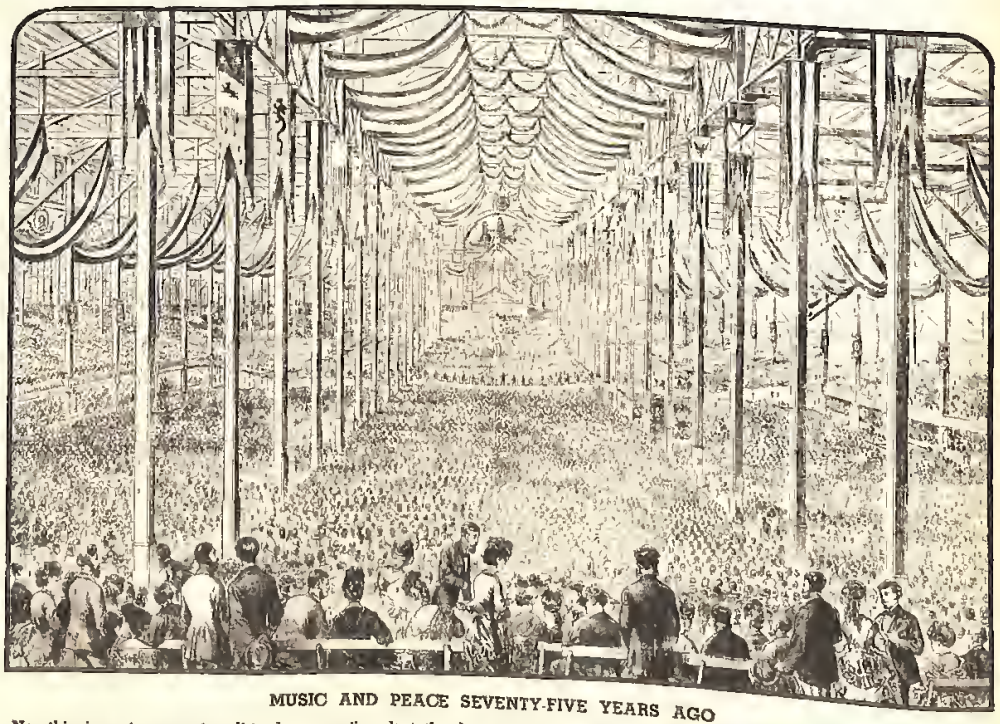
That little precedent existed for an auditorium to seat 50,000, didn't trouble the unquenchable Gilmore. (Madison Square Garden seats only 18,500.) But one of Boston's best architects agreed it could be done, and drew up plans on speculation. The city fathers of Boston thought the Peace Jubilee fantastic. New York was likewise cold. Thinking he might get some government backing if he planned the festival to coincide with Grant's inauguration, Gilmore went to Washington. No luck. When the Grand Army of the Republic refused to touch it, Gilmore's Irish dander was up. He'd see the project through himself.

Returning to Boston, Gilmore canvassed for subscriptions. The merchants listened to his impassioned plea, and he spent a week of sleepless nights waiting for the verdict. It was "no." He confronted hotel proprietors and rail heads who might profit by the venture. No one wanted to be first to subscribe. Even the music profession of Boston gave him scant encouragement. The Handel and Haydn Society, one of the oldest and best of Boston's choral bodies, refused to be identified with such a plebian project.

The leader was feeling pretty low the day before Christmas when by chance he bumped into one Josiah Bardwell, to whom he had sent an outline of the festival. "You're just the man I'm looking for," boomed Bardwell, "I think your Peace Jubilee is a great idea," and he handed the astonished bandmaster a check for $5000. Gilmore's spirits soared. Flashing this check about, he got a number of other subscriptions that same day. "The Temple of Peace," as the building was called, was to cover two entire city blocks and was to be illuminated by thousands of star-shaped gas jets. Its retiring rooms were to be "completely equipped for every necessity of nature." Four balconies were to run around the sides. Two-fifths of the building would be given over to performers.

Publicity Plus

By devious means, Gilmore kept the nation's interest alive. A specially built bass drum, twenty-five feet in diameter was exhibited to goggle-eyed crowds at stations en route from New York to Boston. The organ installed had pipes the size of factory chimneys. But the feverish musical activity all over the land was the best stimulant. Picked bands were rehearsing daily. Eight hundred choirs from Maine to California were lifting voices in Mozart's "Twelfth Mass," Gounod's *Ave Maria,* and other (*Continued on Page* 54)



MUSIC AND PEACE SEVENTY-FIVE YEARS AGO

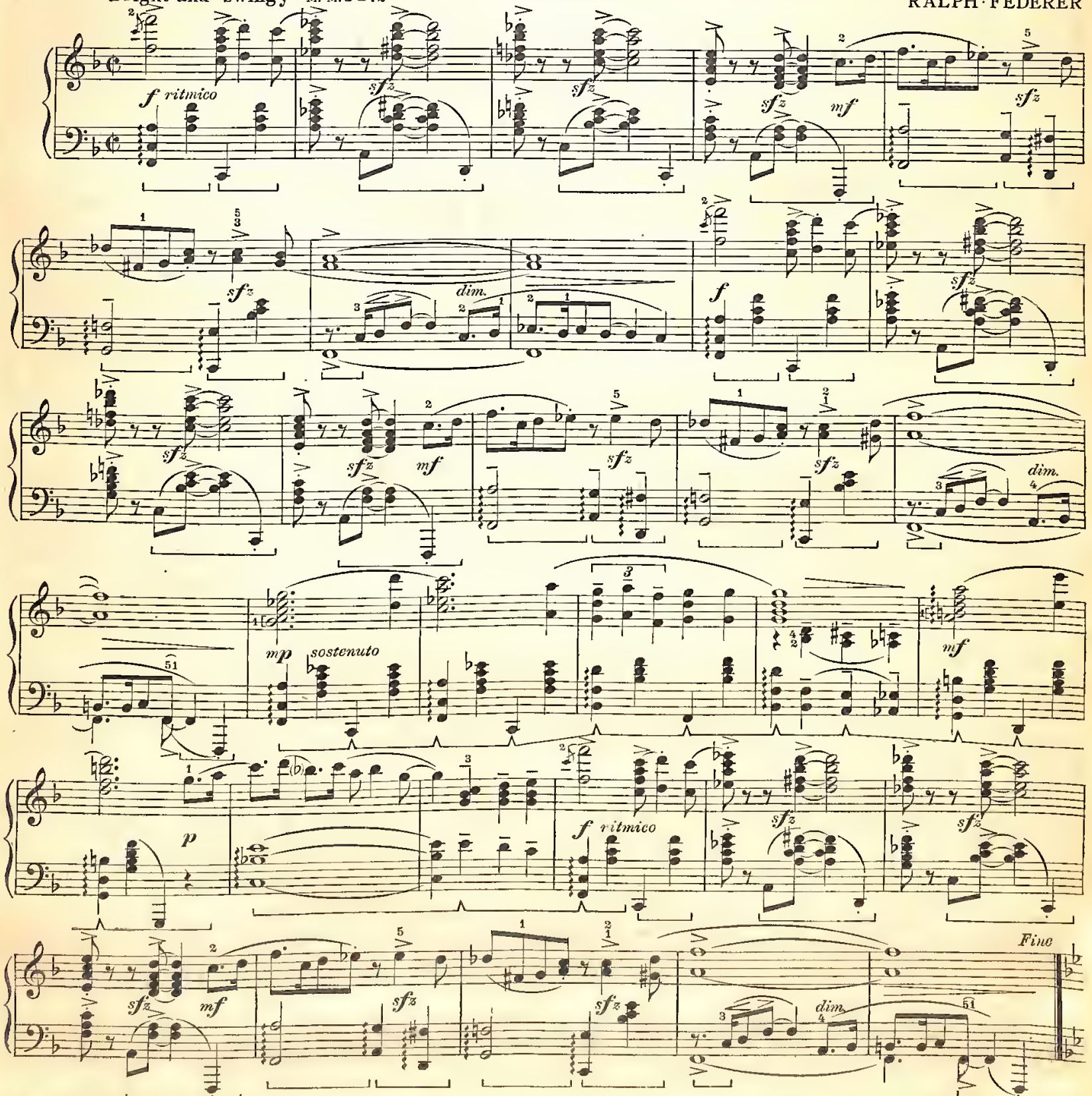
No, this is not a great political convention but the huge Peace festival conducted by "Pat" Gilmore in 1869, in Boston. The microscopic black spot in the middle of he front stage is "Pat" himself. In front of him is the bass drum twenty-five feet in diameter, which was the sensation of the day.

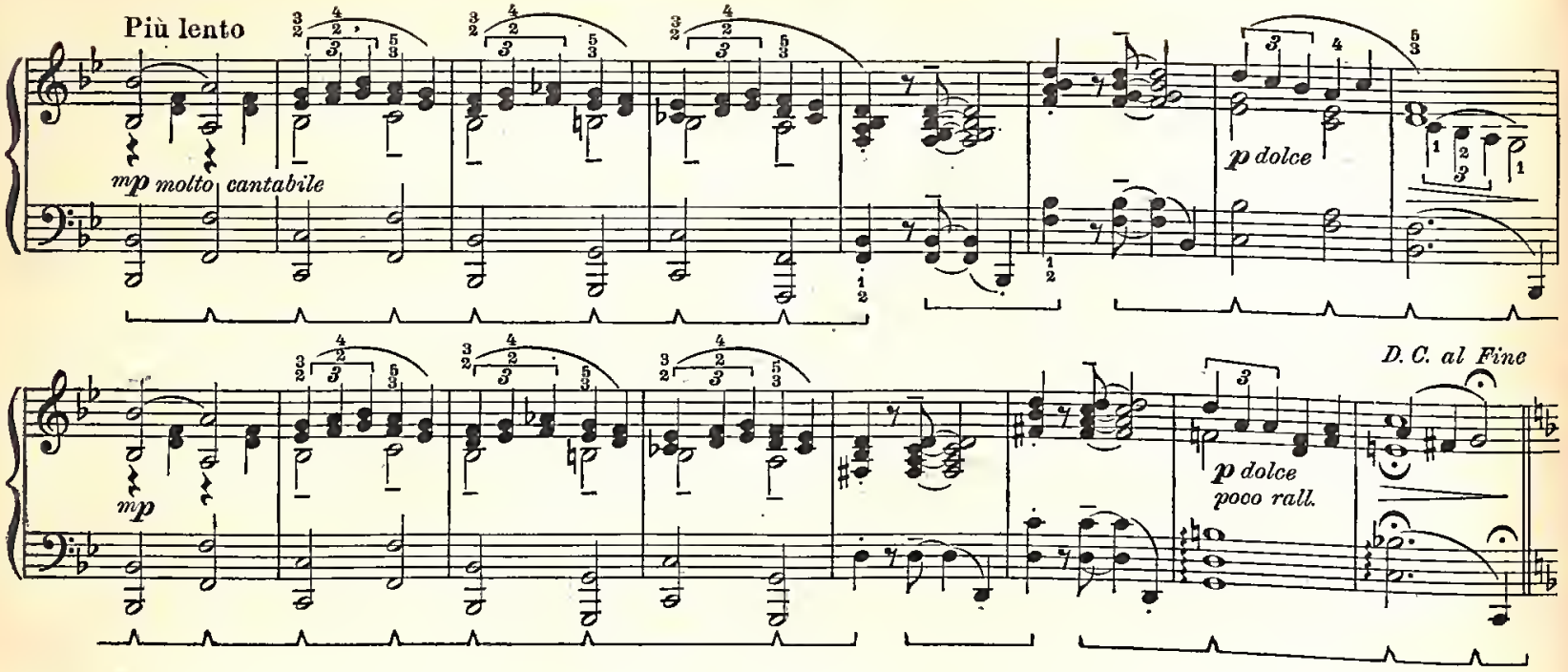
STRUTTIN' ALONG

Many Etude readers will have "lots of fun" with this characteristic bit of musical humor, written in the harmonic idiom of much of the good lighter music one hears over the radio. The piece must be played deftly, with careful attention to the accents marked, as well as to the *sfz* marks. A little persistent practice will enable you to play it with dash, without any sacrifice of taste. Grade 4.

Bright and "swingy" M. M. ♩ = 72

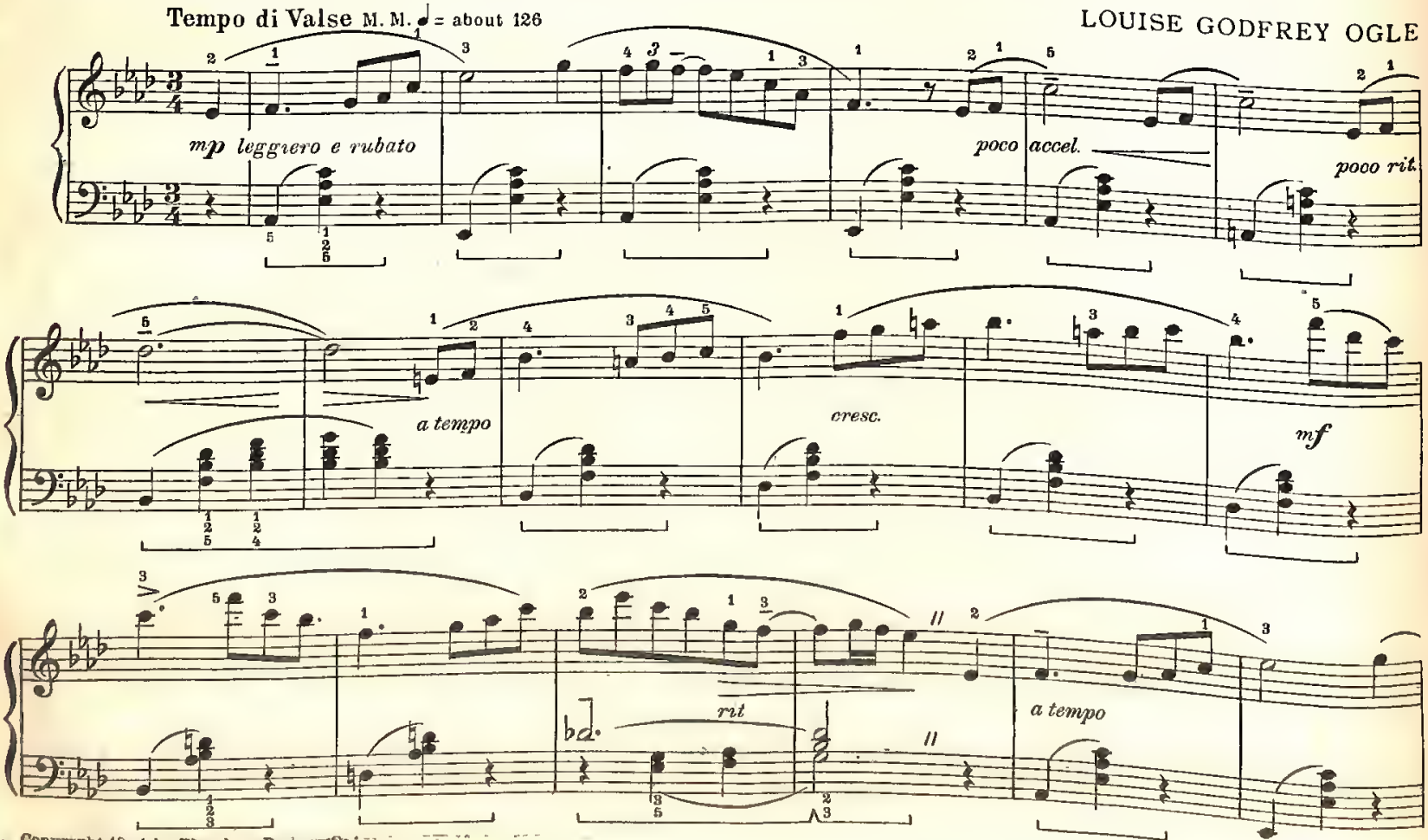
RALPH · FEDERER

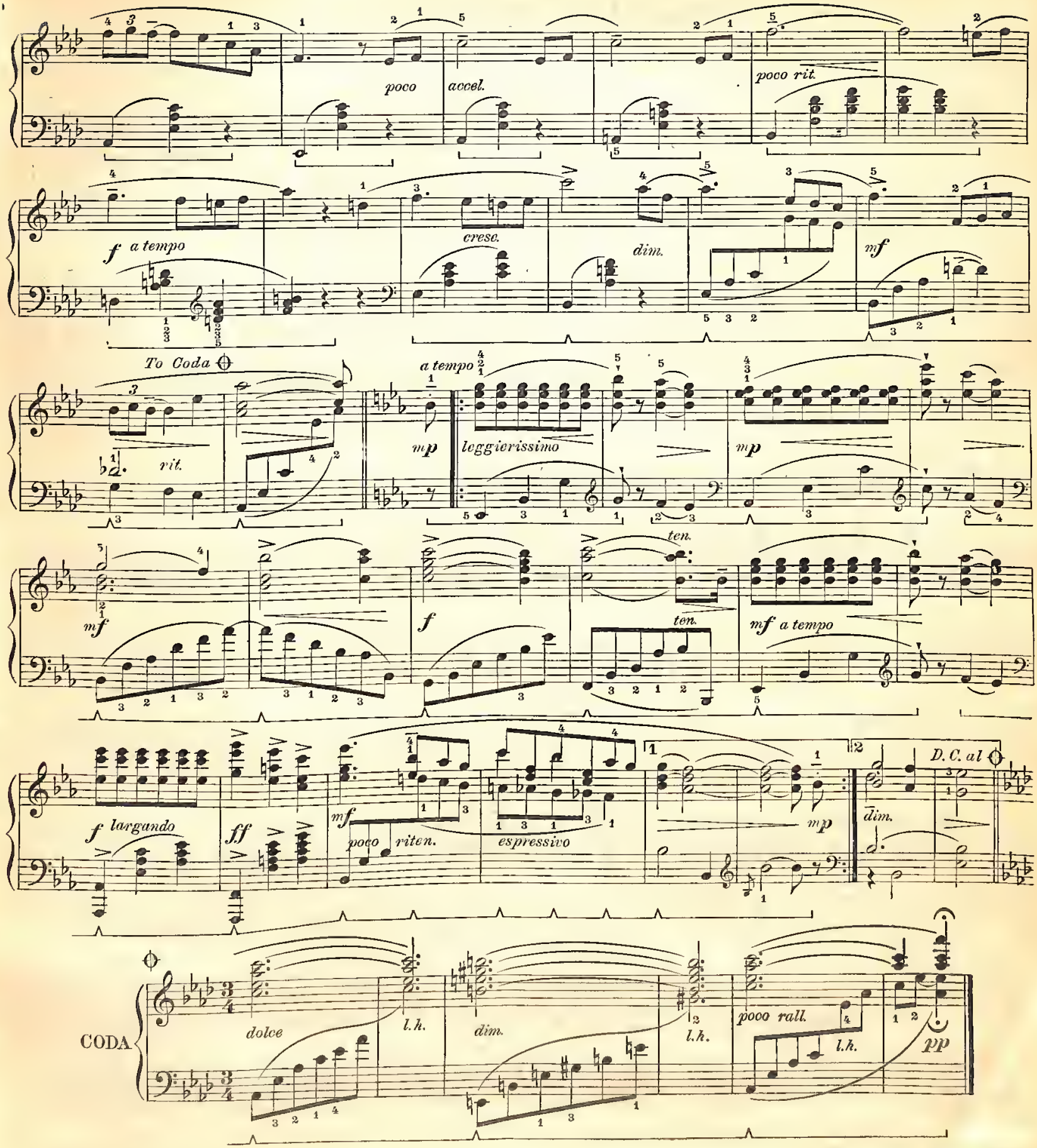




VALSE CHARMANTE

A fluent *salon* valse giving the player varied opportunities for expression. Get the rhythm set by establishing the fingering firmly at first; then introduce the *legato*. Heed the mark, *leggierissimo*, in the second section, and play the chords very lightly with a wrist touch. Grade 4.

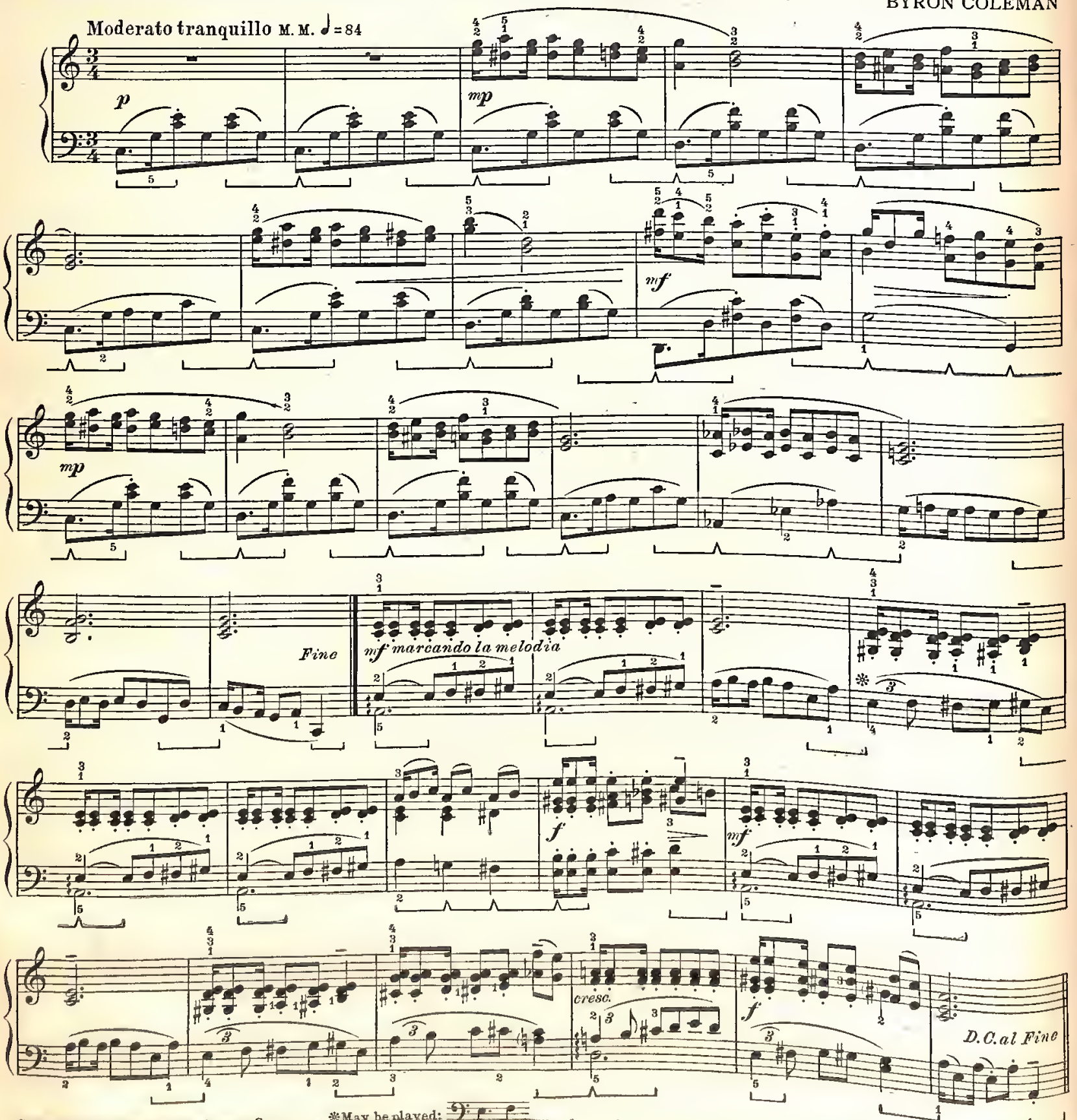



poco
accel.
poco rit.
f a tempo
cresc.
dim.
mf
To Coda
rit.
a tempo
mp
leggierissimo
mp
mf
f
ten.
ten.
mf a tempo
f largando
ff
mf
poco riten.
espressivo
mp
dim.
D.C. al
CODA
dolce
l.h.
dim.
l.h.
poco rall.
l.h.
pp

SÉRÉNADE BRÉSILIENNE

Villa-Lobos with serious music and Carmen Miranda with popular music are responsible for the revival of the interest in the music of Brazil. Byron Coleman has made a setting of a "catchy" theme which teachers will find useful and appealing. Grade 3½.

BYRON COLEMAN

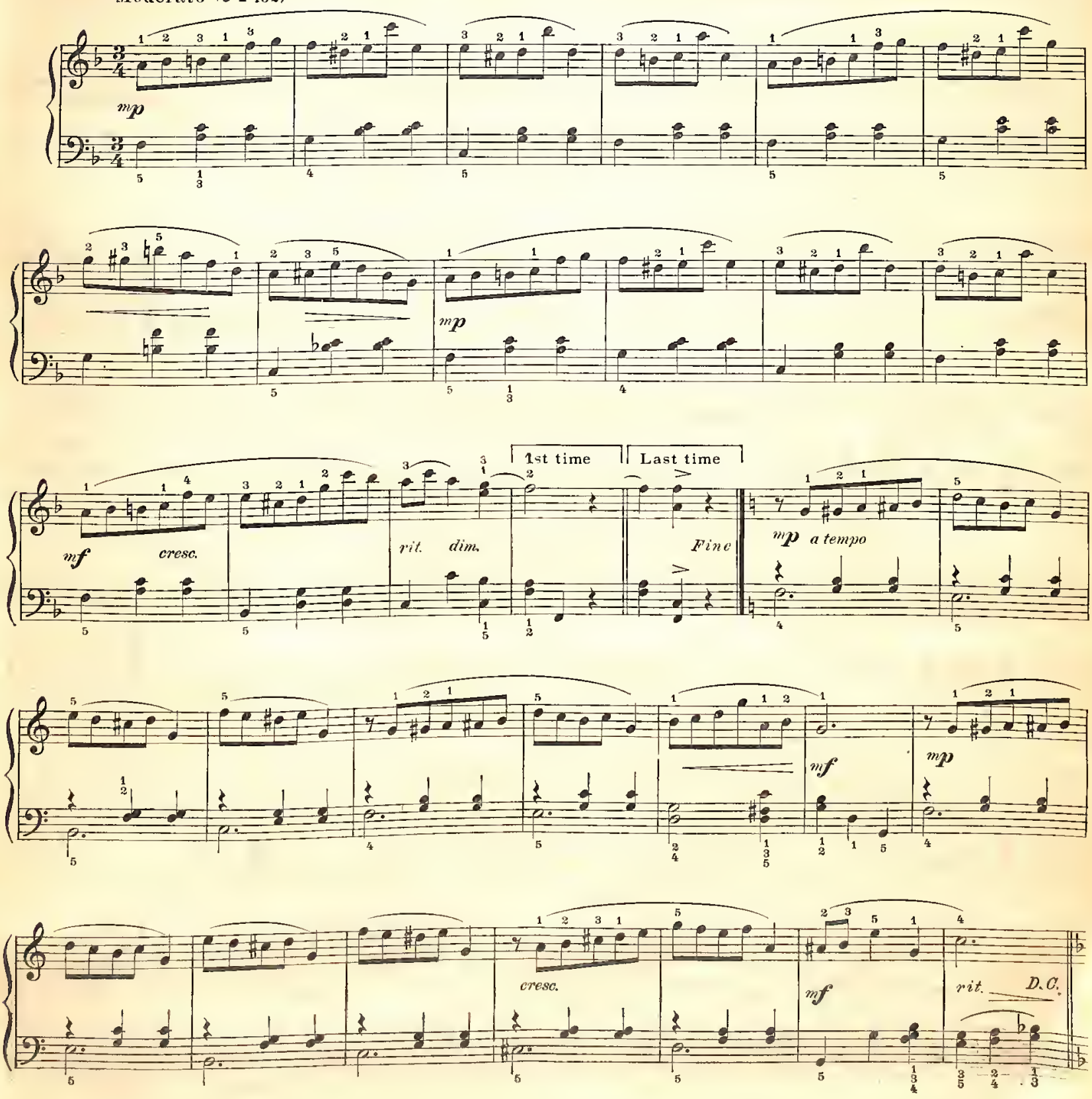


*May be played:

IN THE GARDEN

Grade 2½.

LILLIAN BLAKEMORE HUGHES

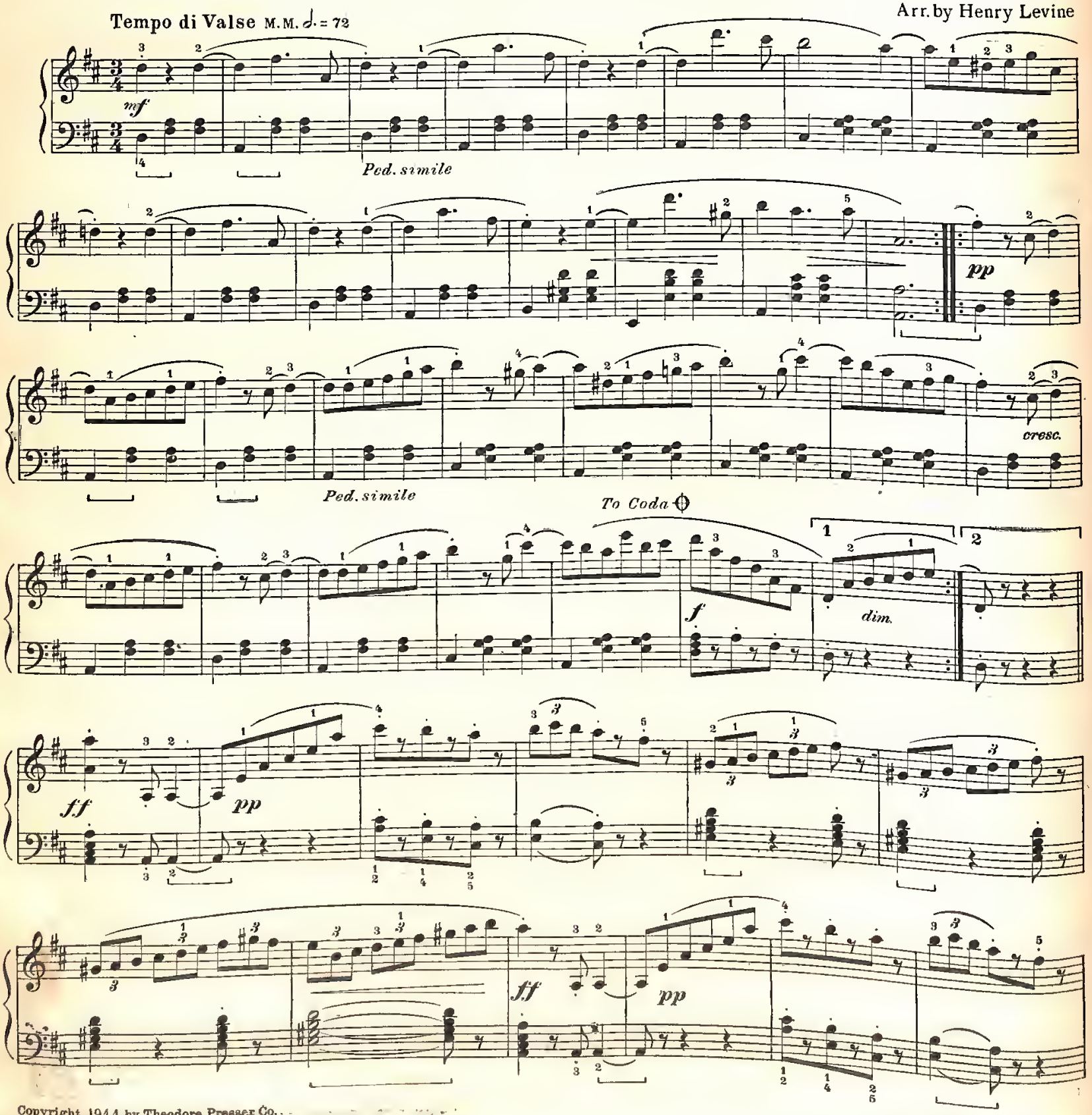


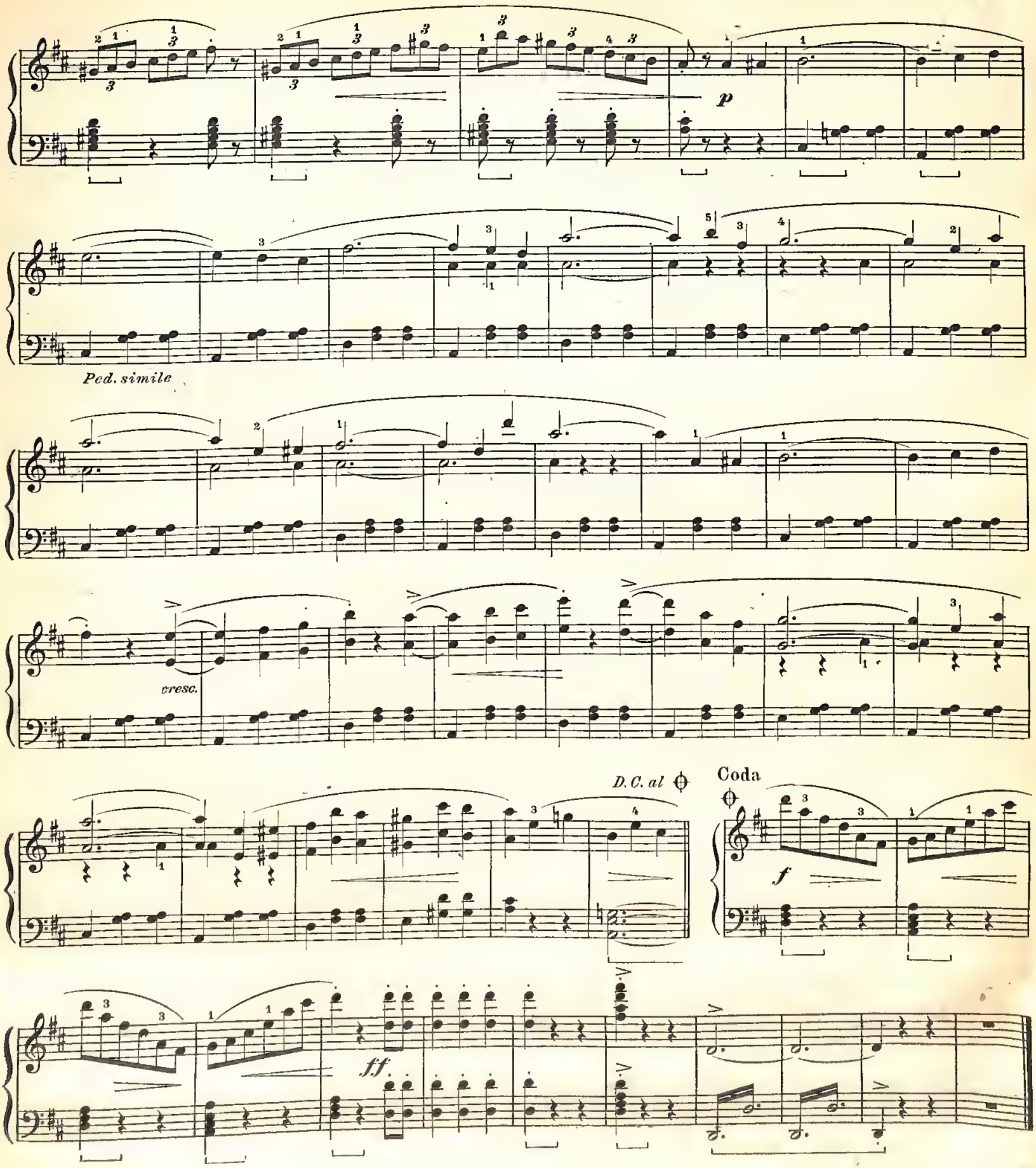
WALTZ

from "FAUST"

The tuneful Gounod had many waltz themes in his "Faust," the best known of which is the sparkling *Jewel Song* of Marguerite, part of which is found in the second movement of this facile arrangement by Henry Levine. Grade 3½.

CHARLES GOUNOD
Arr. by Henry Levine



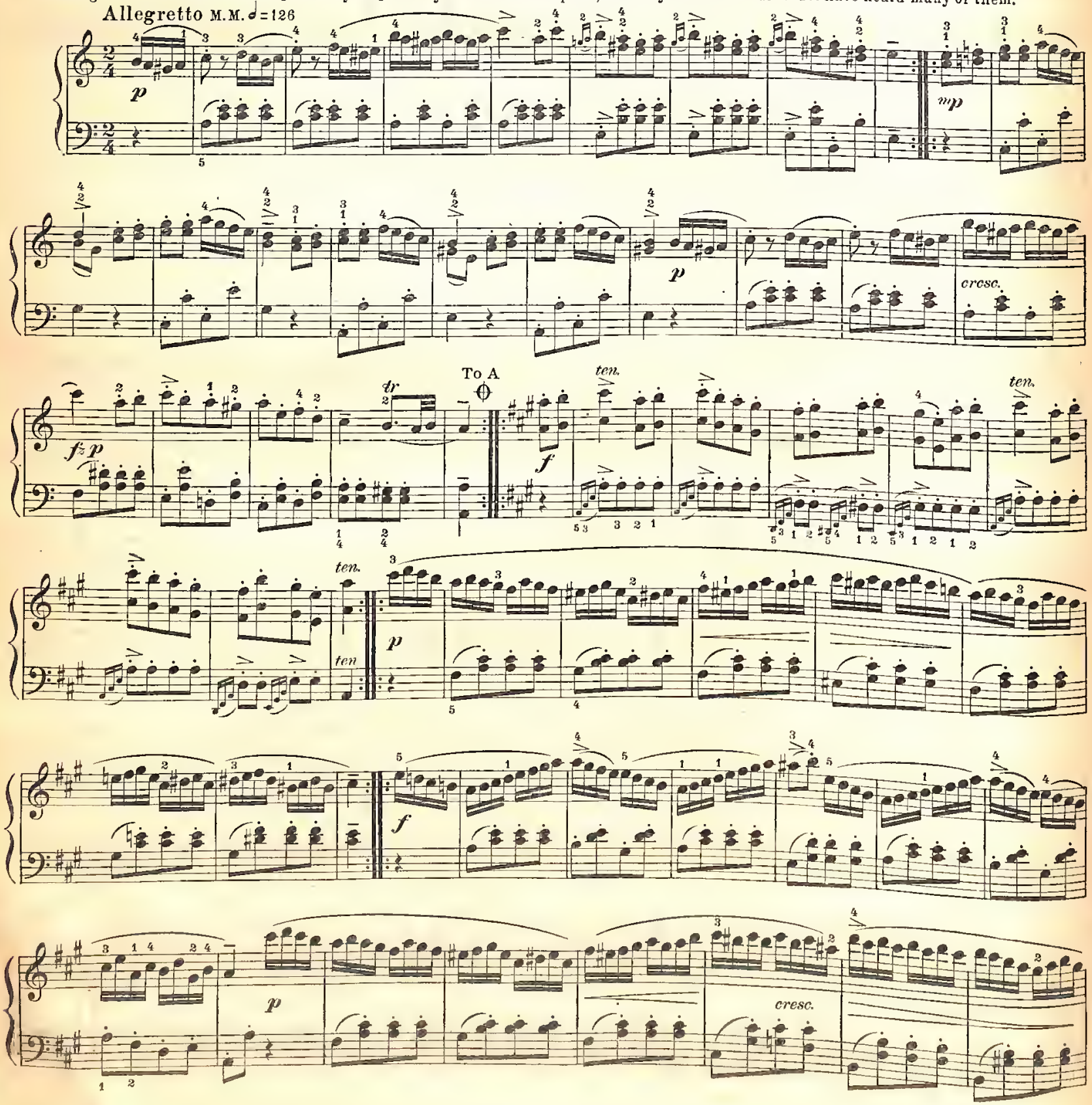

p
Ped. simile
cresc.
D.C. al ϕ
Coda
ϕ
f
ff

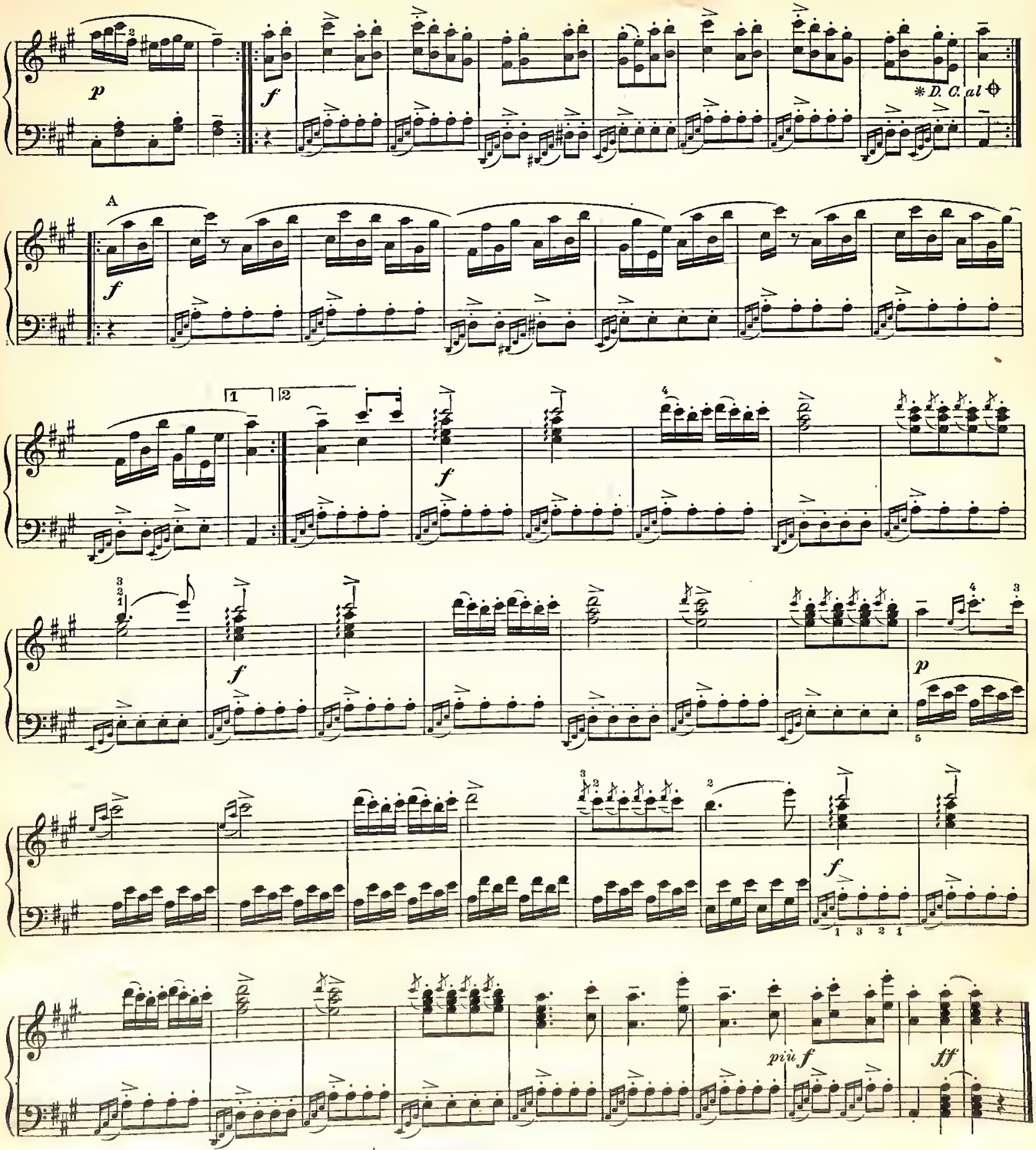
TURKISH RONDO

FROM SONATA No. 11 in A MAJOR

W. A. MOZART

This characteristic march evidently was suggested to Mozart by the intoxicating music of the Turkish Janissaries, regiments of slaves organized by the sultans. The bands were made up of oboes, triangles, cymbals, drums, and a peculiar instrument which consisted of a metallic crescent on a long staff. Bells and jingles and colored horse tails were suspended from the crescent. When the staffs were struck upon the ground, the din was astounding. In Austria and Poland Janissary (or Janizary) bands were frequent, and the youthful Mozart must have heard many of them.





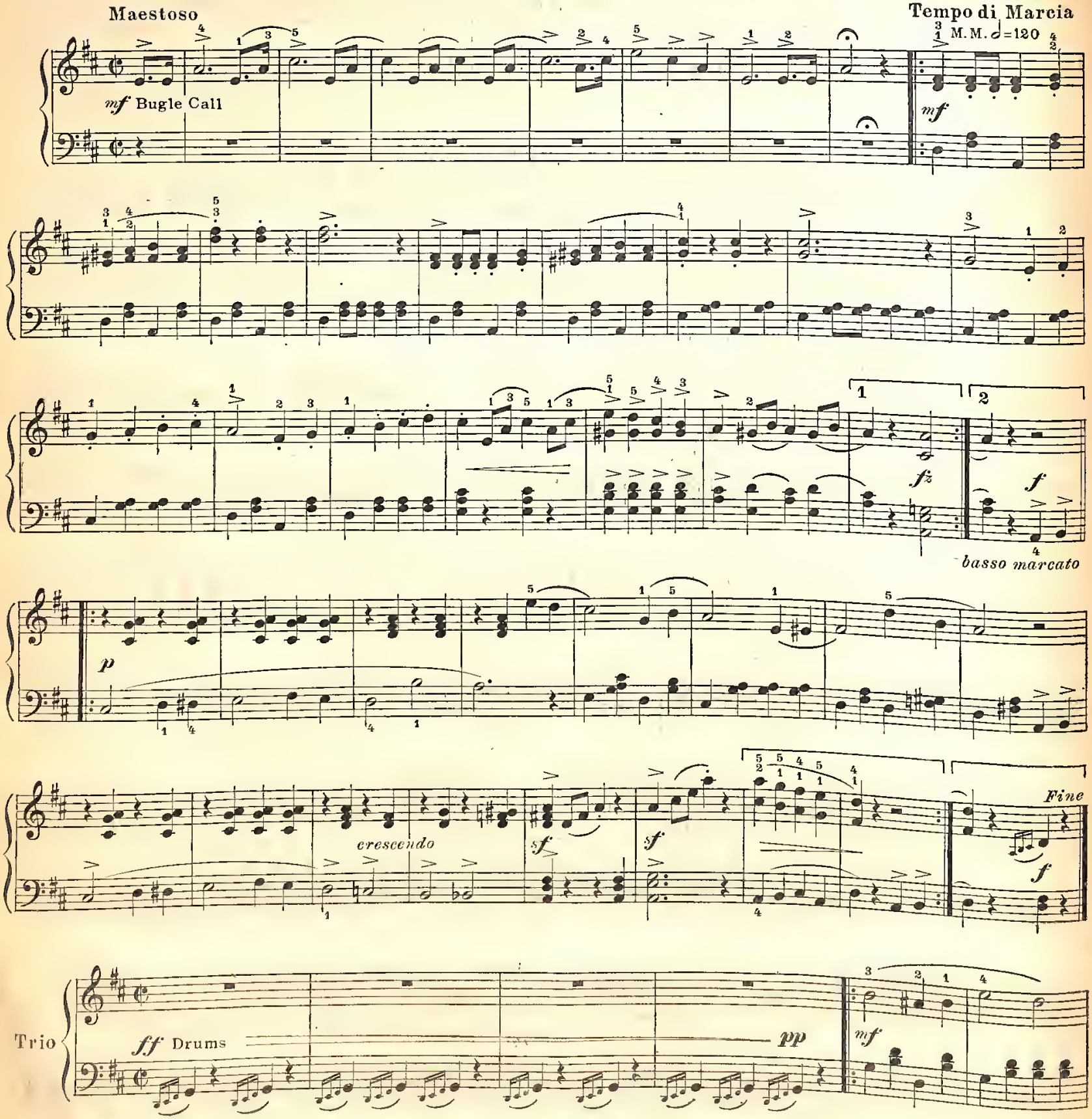
* From here go back to the beginning and play to ⊕; then play A.

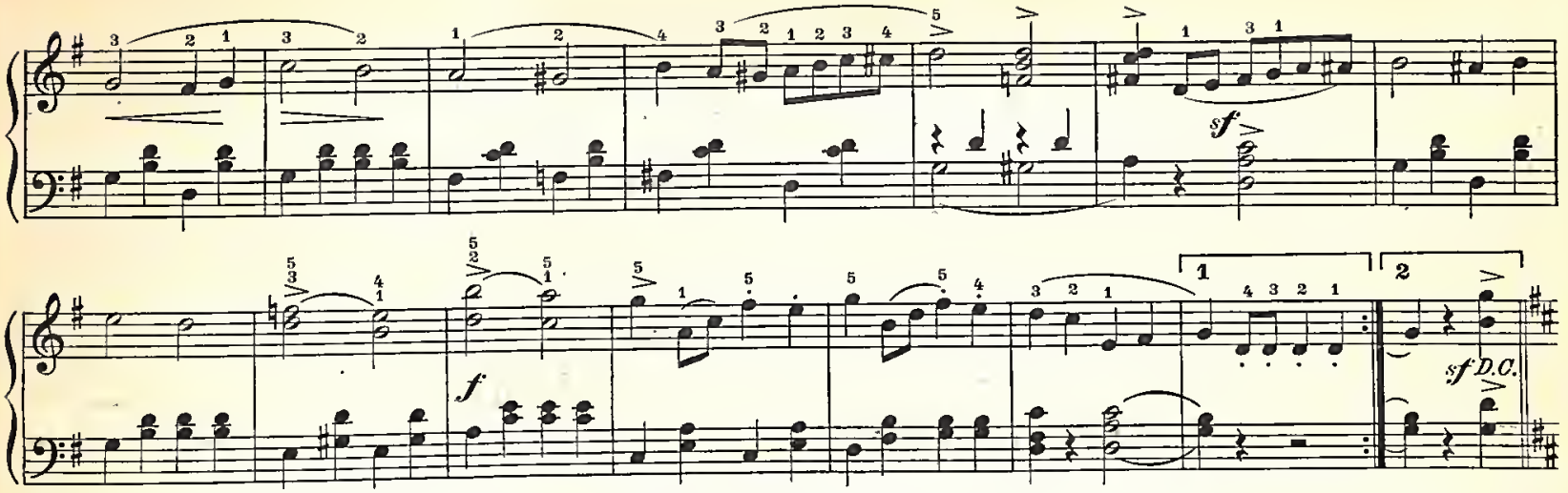
TAPS!

Military March

Grade 3.

H. ENGELMANN



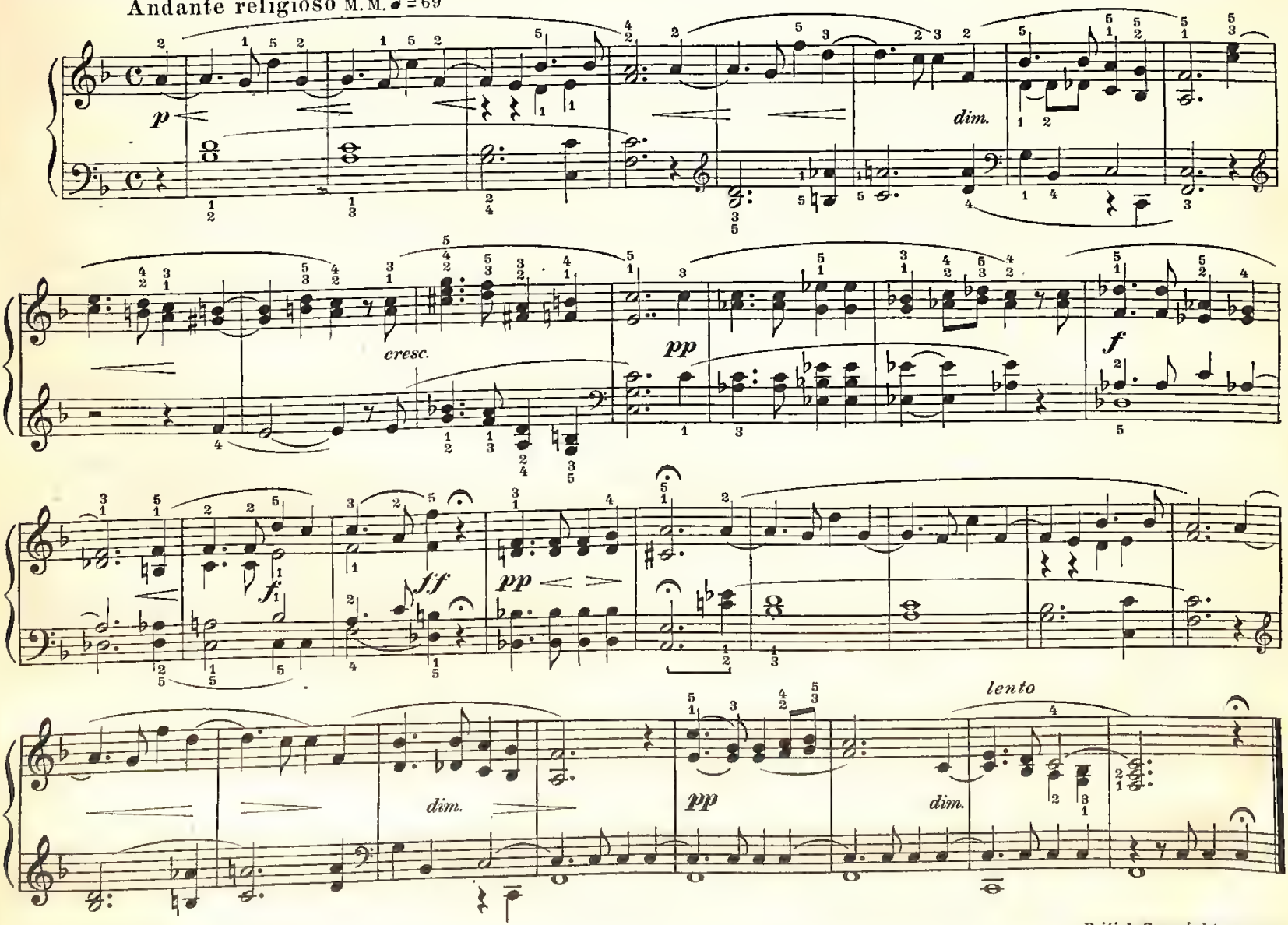


AT PRAYER

A voluntary for the Sunday School or Church pianist. Grade 3.

F. G. RATHBUN

Andante religioso M. M. ♩ = 69

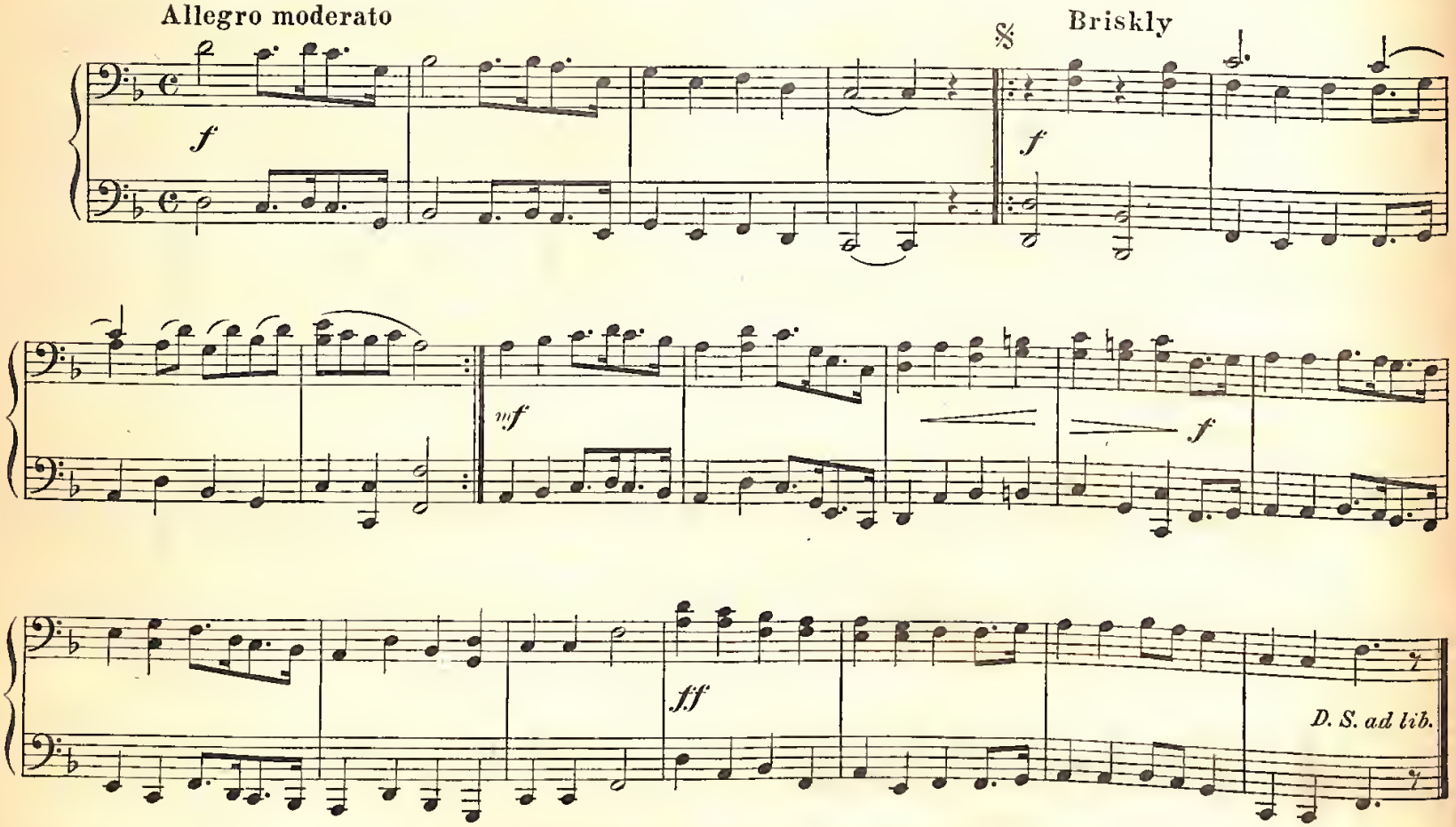


COUNTRY GARDENS

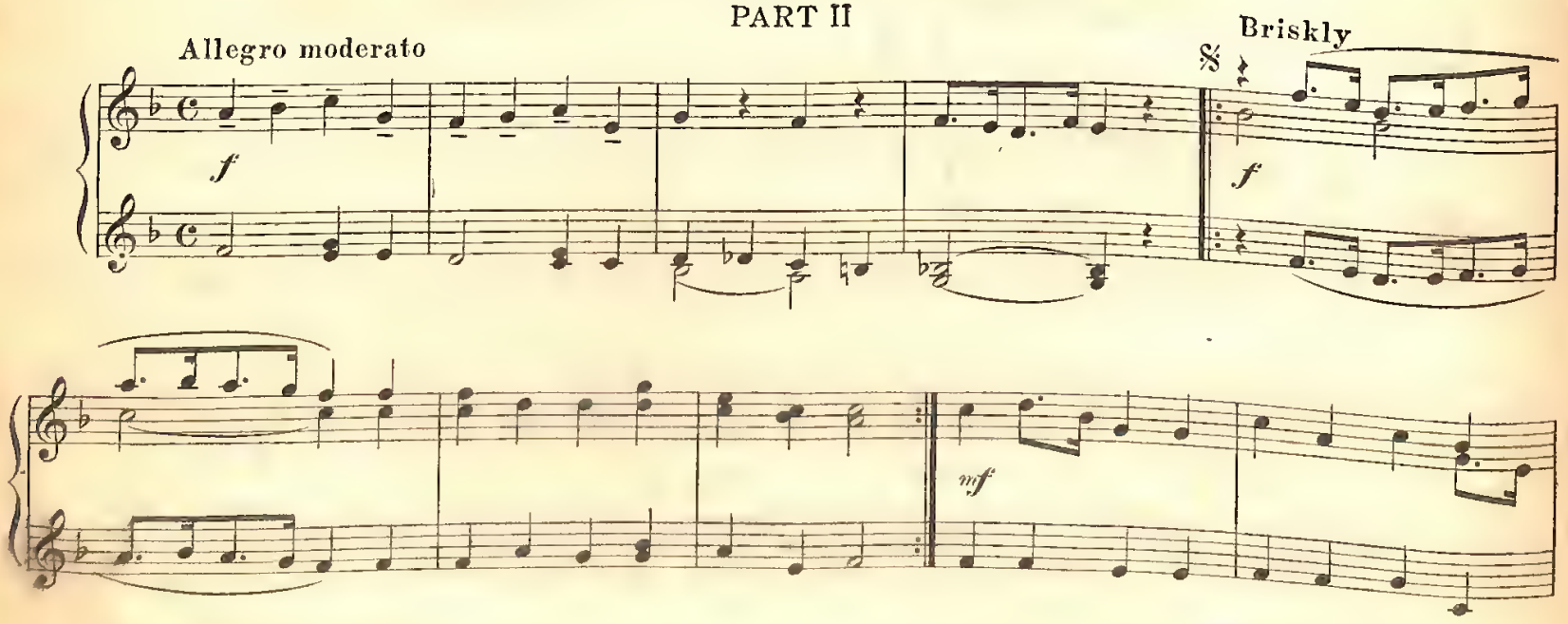
MORRIS DANCE

Old English
Arr. by N. CLIFFORD PAGE

PART III



PART II



COUNTRY GARDENS

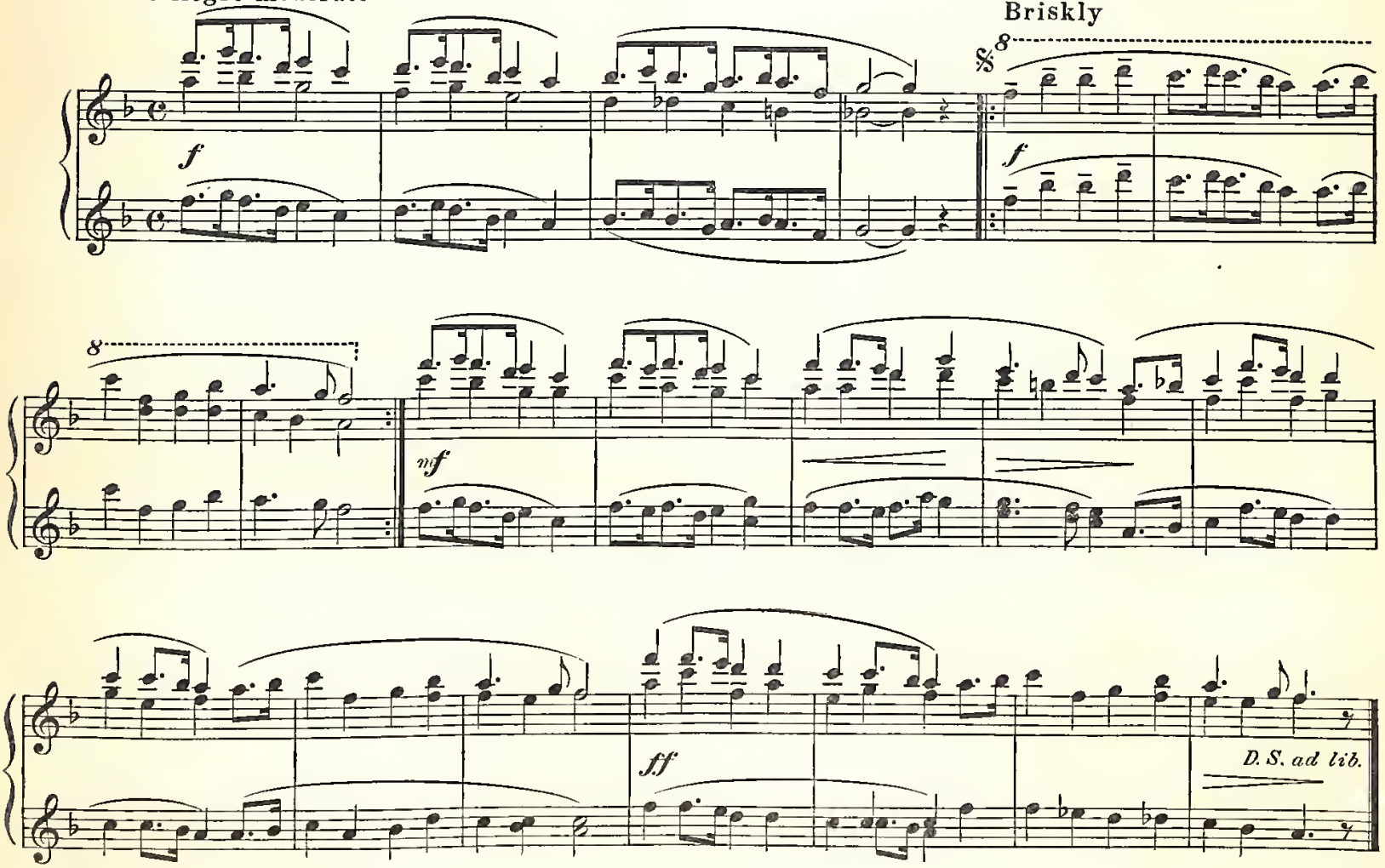
MORRIS DANCE

Old English
Arr. by N. CLIFFORD PAGE

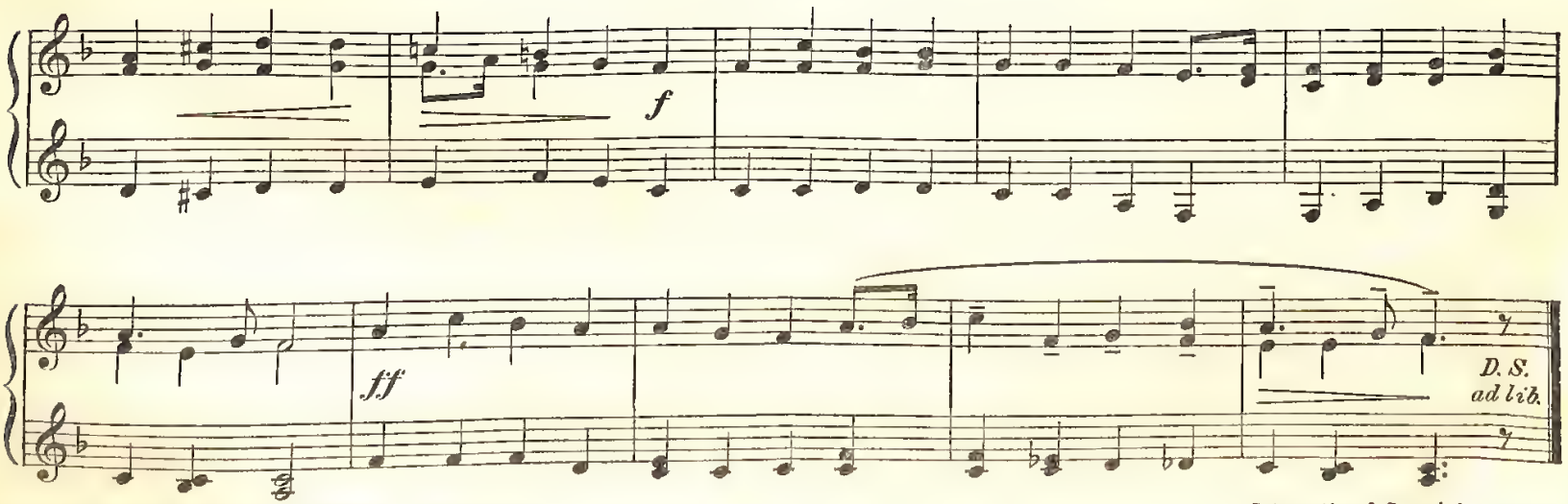
Allegro moderato

PART I

Briskly



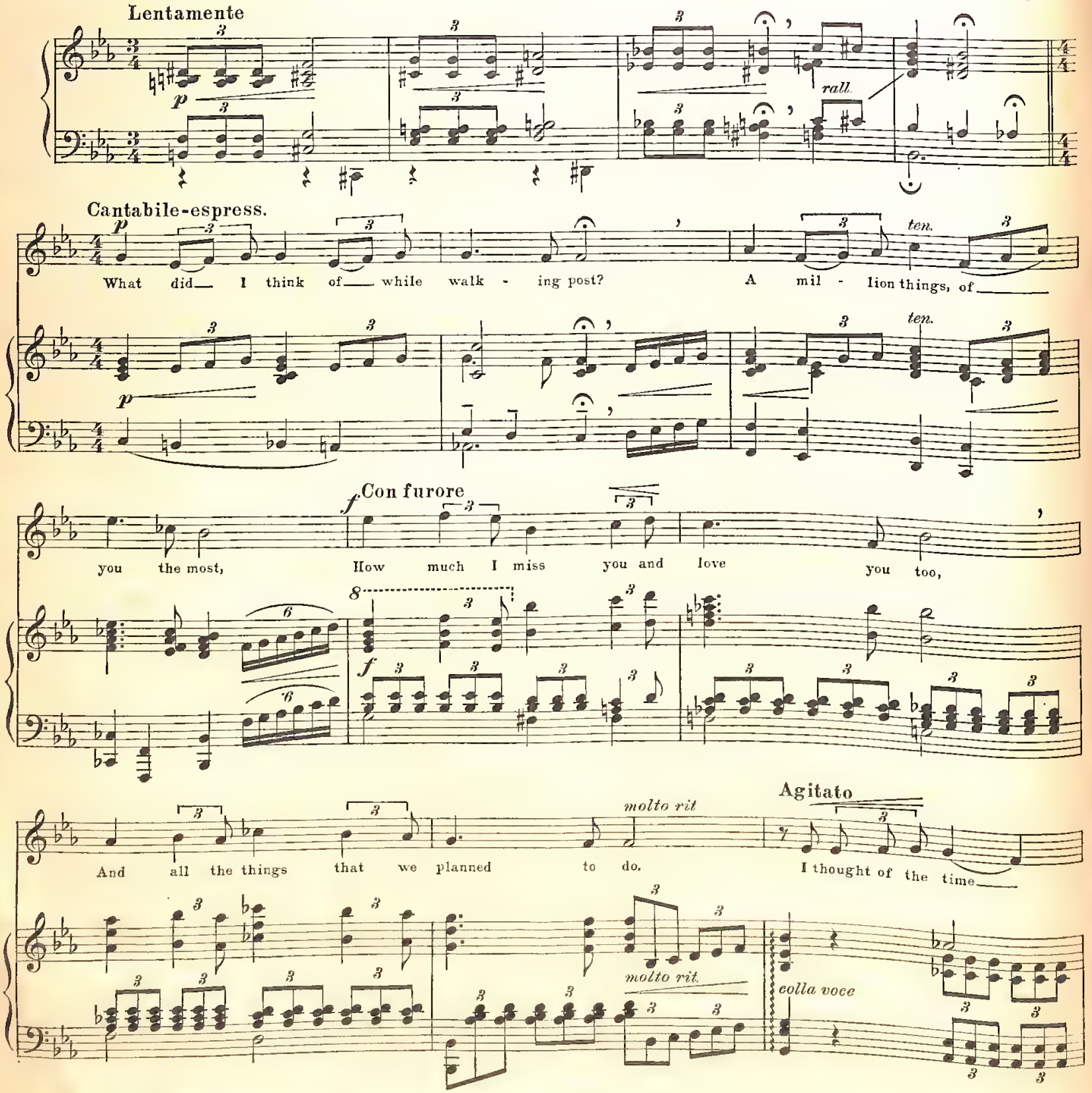
PART II

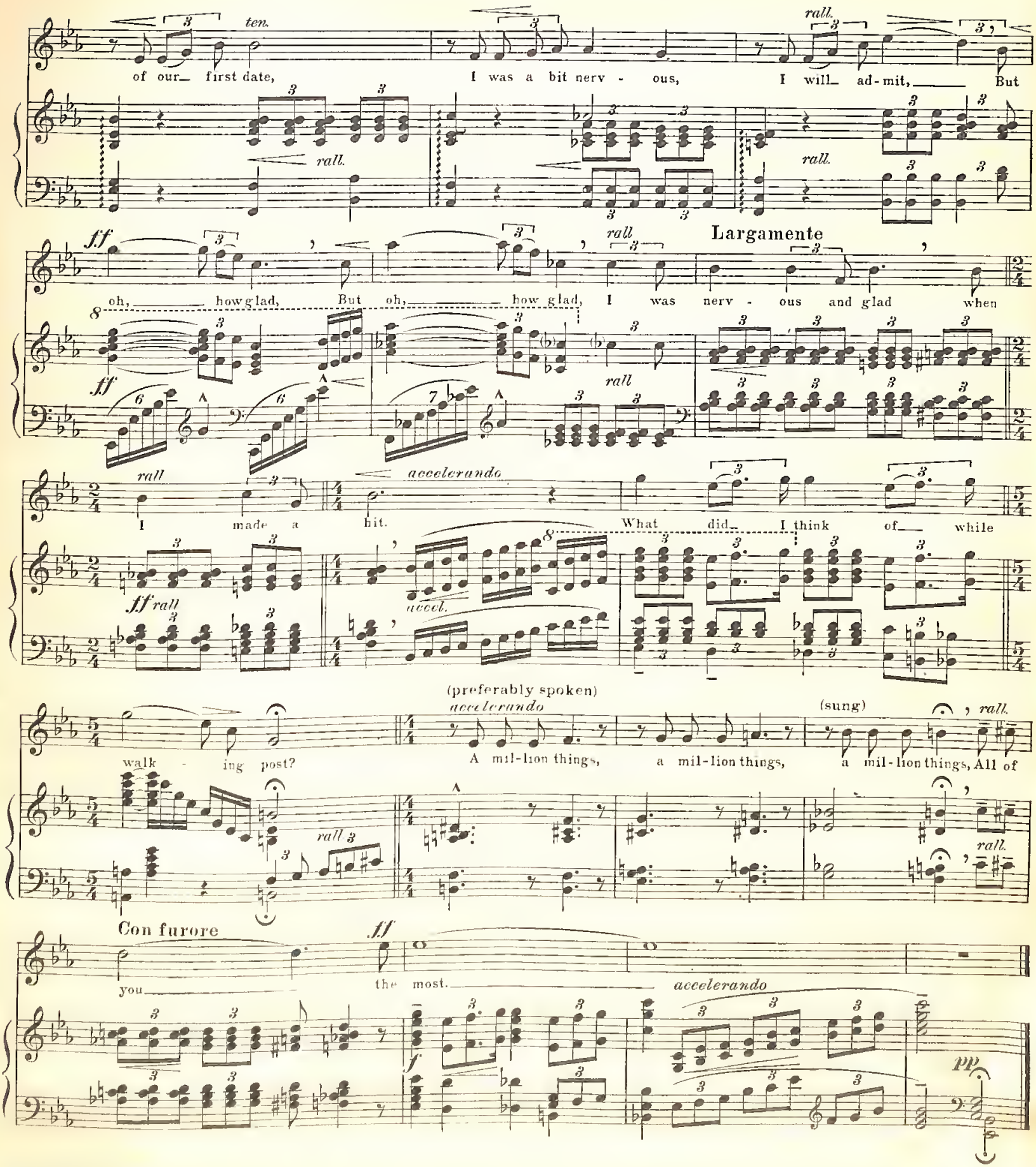


THOUGHTS OF A SENTRY WHILE WALKING POST

Text from a poem by Pvt. Joe Macaluso

HARVEY GAUL




ten.
of our first date, I was a bit nerv - ous, I will ad-mit, But
rall.
rall.
rall.
Largamente
ff
oh, how glad, But oh, how glad, I was nerv - ous and glad when
rall
rall
accelerando
I made a hit. What did I think of while
accel.
ff rall
(preferably spoken)
accelerando
(sung)
walk - ing post? A mil-lion things, a mil-lion things, a mil-lion things, All of
rall
rall
Con furore
ff
you the most.
accelerando
f
pp

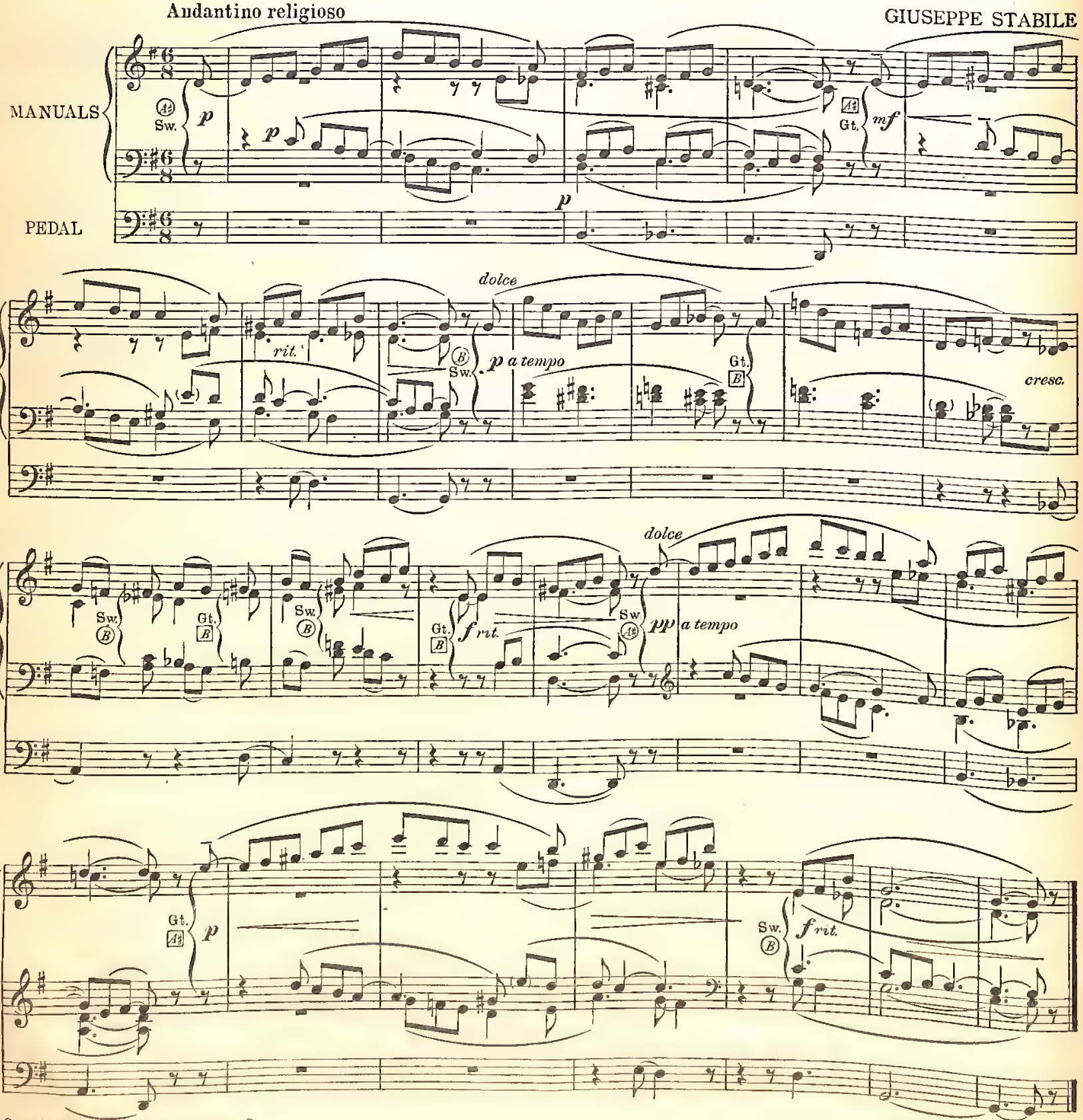
SABBATH MOOD

Prepare: { Sw. Sal. 8′, Voix celeste, St. Diap. 8′
Gt. Flute 8′, Viole d'amour 8′ coup. to Sw.
Ped. 16′ & 8′ to Sw. }

A♯ (10) 00 8874 000
B (11) 00 3333 220
A♯ (10) 00 6654 000
B (11) 00 8884 433

Andantino religioso

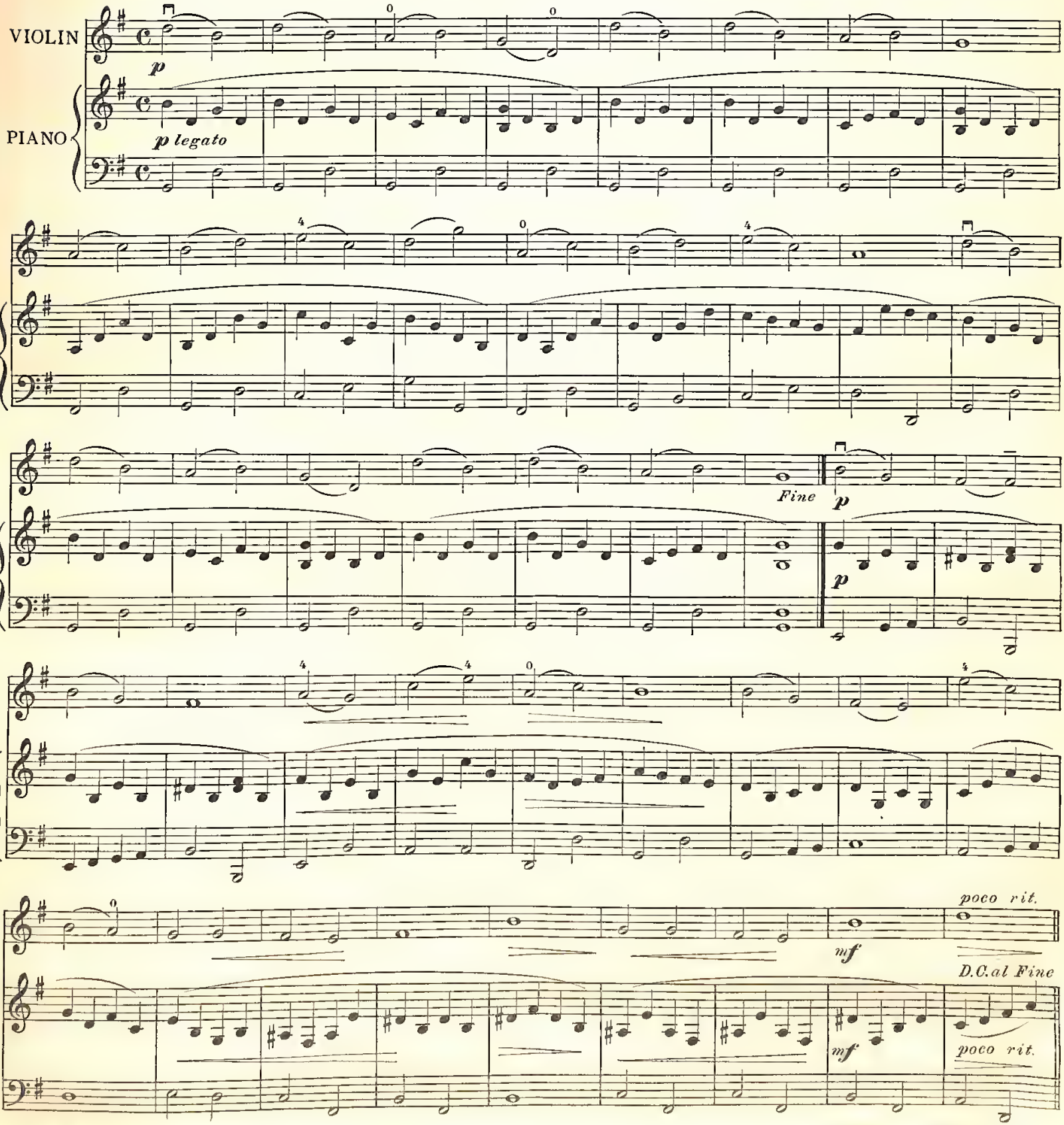
GIUSEPPE STABILE



SLEEPY TIME

Andantino

LEOPOLD J. BEER, Op. 77, No. 1

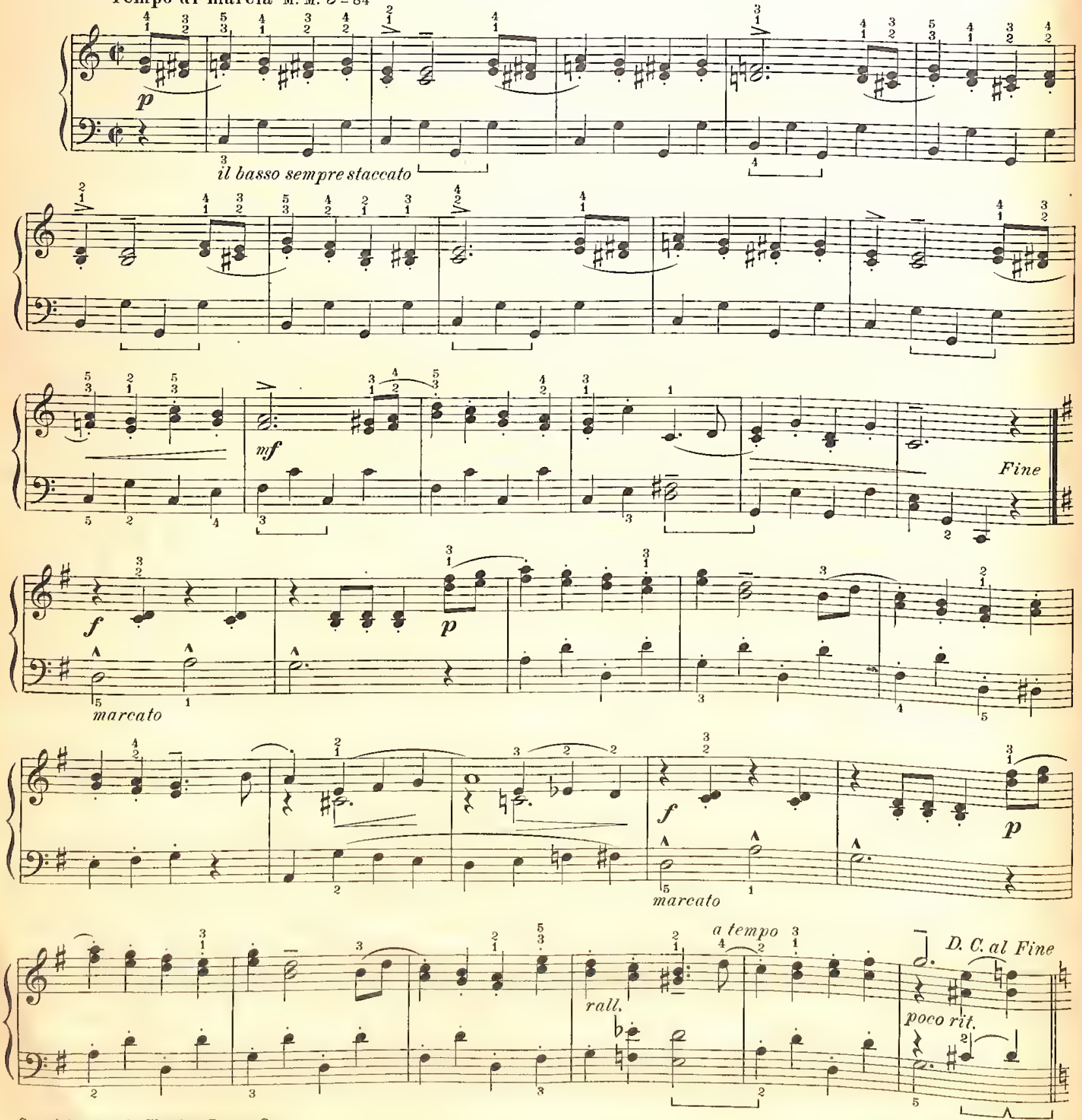


PARADE OF THE TINKERTOYS

Grade 2½.

STANFORD KING

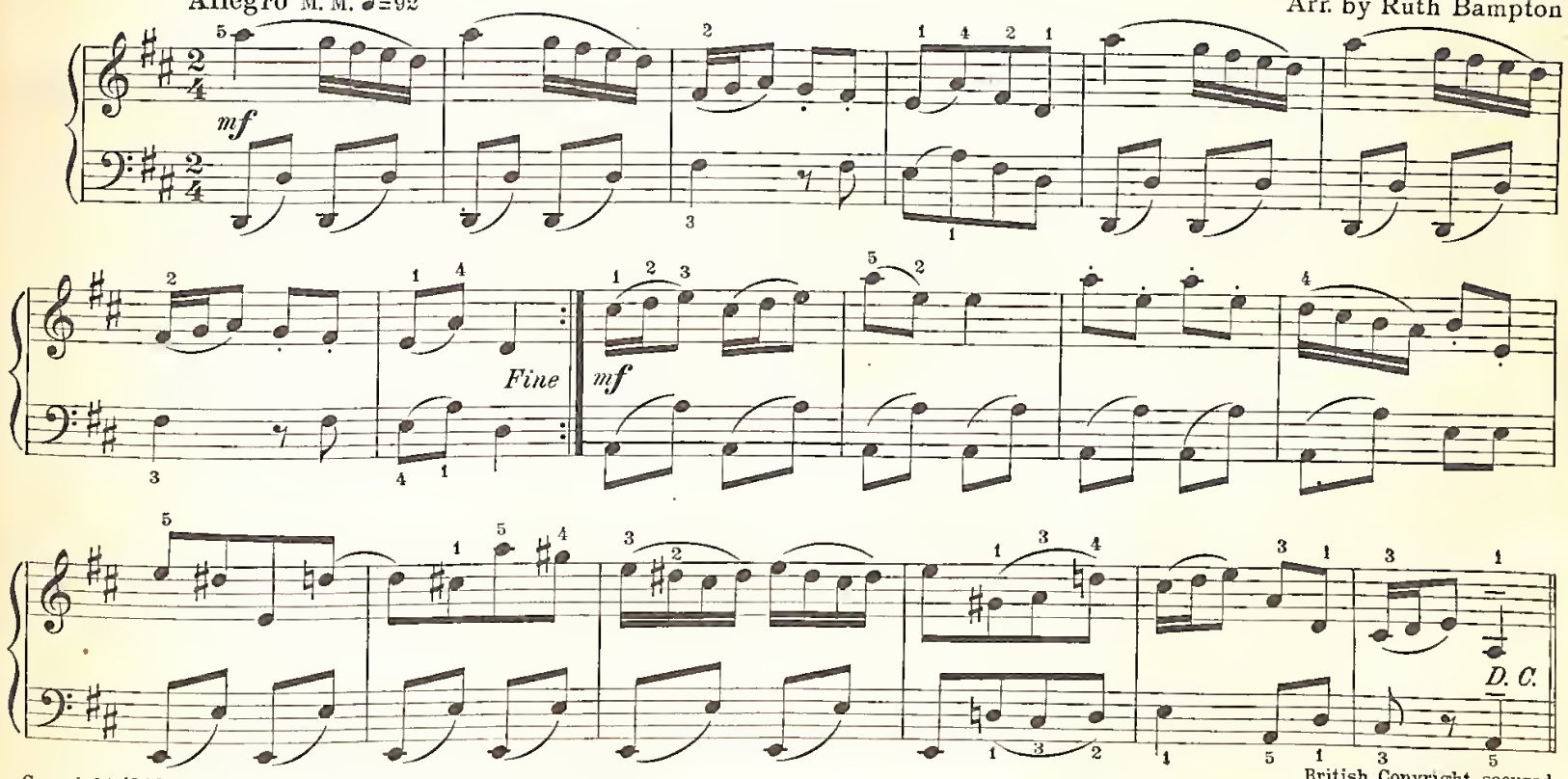
Tempo di marcia M. M. ♩ = 84



MUSETTE

Grade 2.

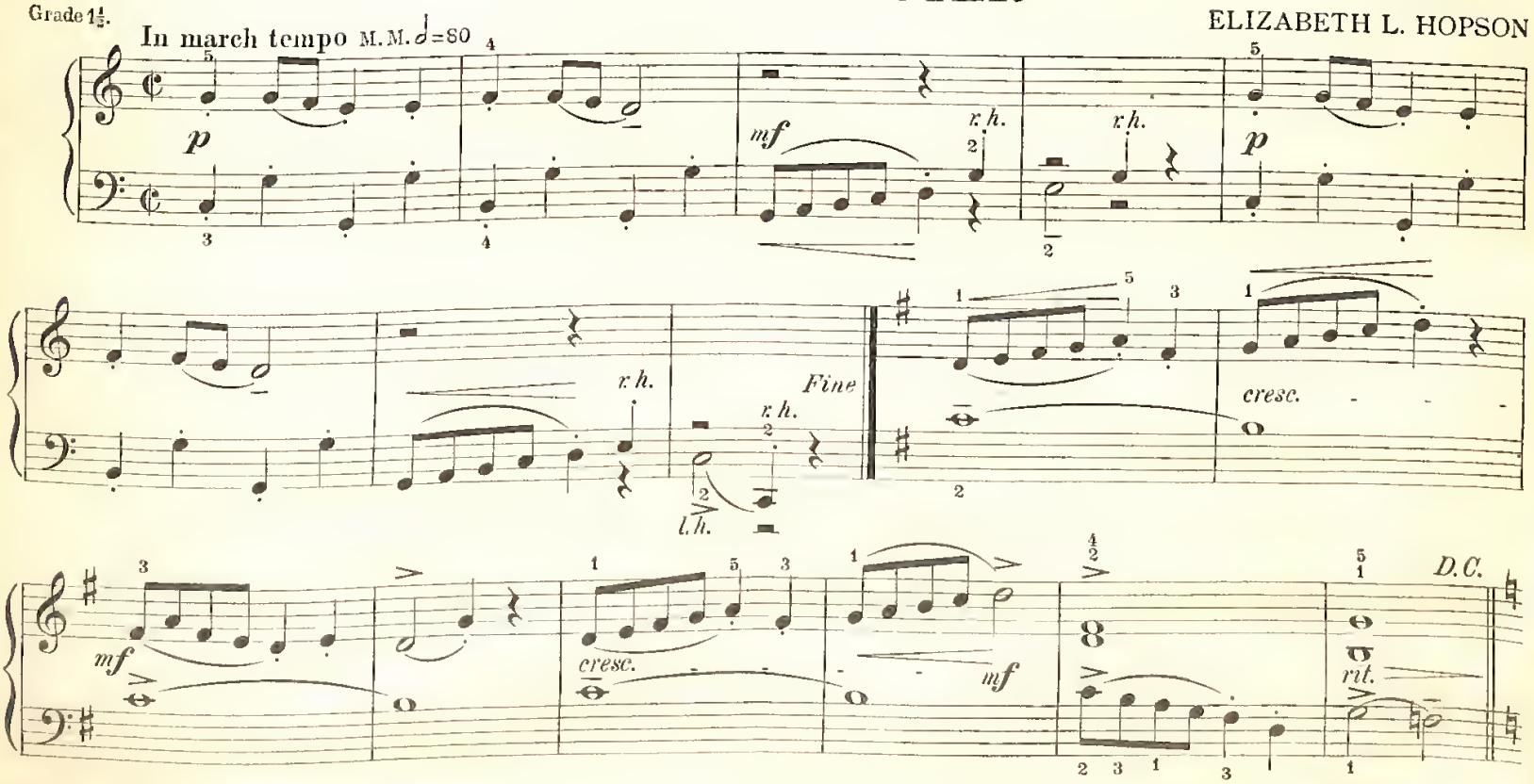
J. S. BACH
Arr. by Ruth Bampton



ON THE SCOOTER

Grade 1½.

ELIZABETH L. HOPSON

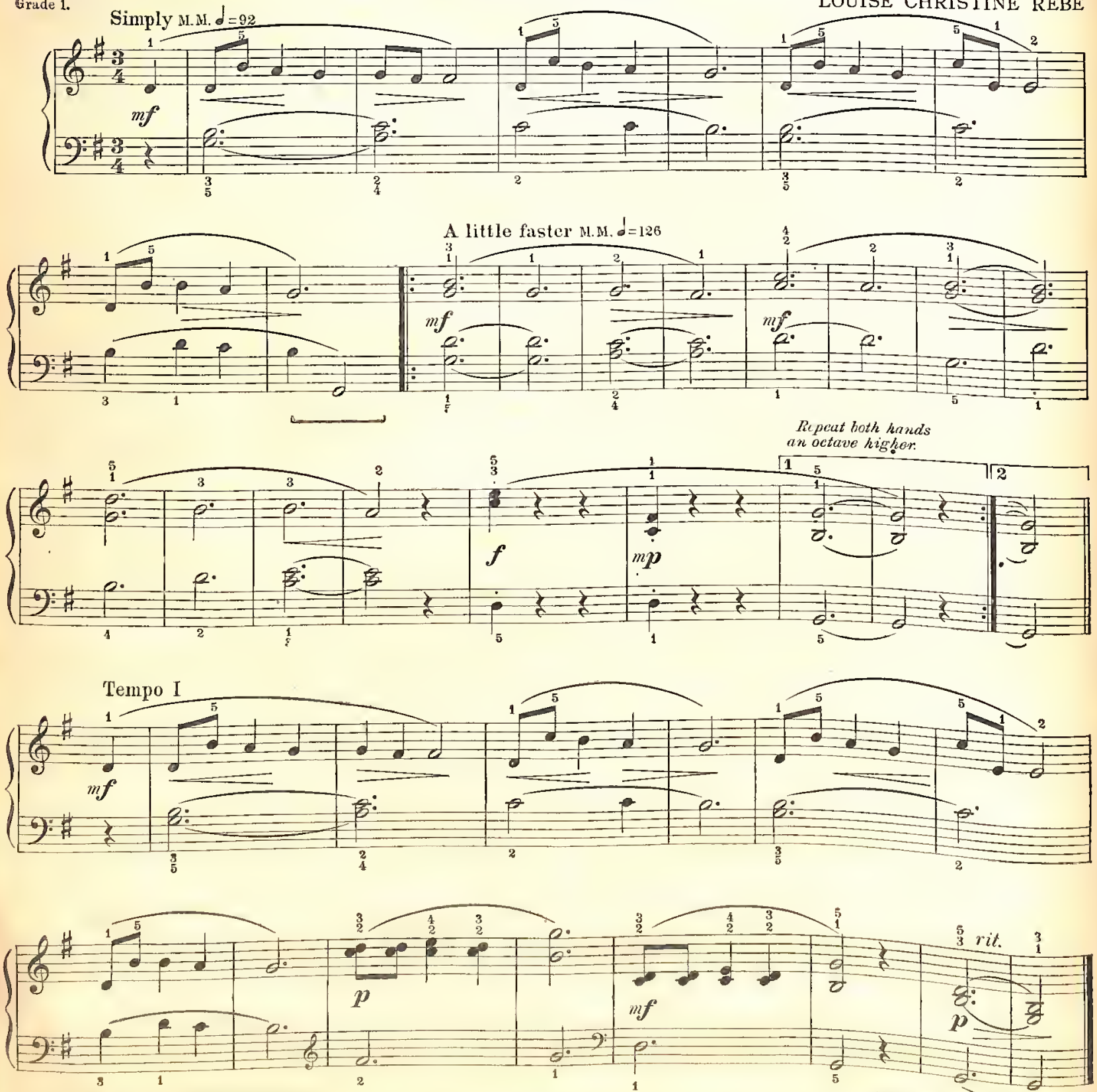


THE LITTLE NUT TREE

I had a little nut tree; nothing would it bear
But a silver apple and a golden pear.
The King of Spain's daughter came to visit me
All for the sake of my little nut tree.

Grade 1.

LOUISE CHRISTINE REBE



The Teacher's Round Table

(*Continued from Page* 12)

practice "Up Release" with slightly curved or curled finger tips.

6. Then practice the touch by letting the arms bound gently to lap as elbow nears the "resting place." For this, use formula of four counts: 1. Bound. 2. Fall. 3. Rest. 4. Prepare.

7. Play similar thirds in various octaves; also triads and diminished sevenths, and so on, gradually speeding up elbow sweep and increasing volume to *ff*. . . . Always complete each release by "Bound" to lap. As volume increases, more "body spring" (from left foot) must be used, or "jerking" will result.

8. . . . *Up Legato Touch* is to be practiced similarly—the only difference being that the "take-off" from key is omitted. The finger rests lightly on key-bottom, as elbows come around in full circle. This circle can be wide, small, or all but invisible. The Up *Legato* circle is completed when it returns to its low, flat, preparatory position, ready to play another Up *Legato* tone.

Playing Versus Practicing

Couldn't you invent another word for "practice"? I have some boys who are exceptionally brilliant in school but are not enthusiastic about practice because of being ridiculed by the other boys. Couldn't we call it something else?—L. B., New York

Teacher: "Pete, I hear that your buddies have been razzing you about your piano practice."

Pete: "Yeah, and I don't like it one bit. Everytime I say, 'Fellas, I've got to scram now to get in my practice' they let out a Bronx cheer."

T.: "I wonder just what's wrong with that word 'practice' . . . You play football and basketball, don't you Pete?"

P.: "Sure!"

T.: "And you're on the swimming team, too, aren't you?"

P : "You bet!"

T.: "Well, does anybody 'give you the bird' when you go out for football or basketball practice?"

P.: "Of course not!"

T.: "Doesn't swimming take a lot of practice, too?"

P.: "You said it!"

T.: "The game of piano playing is much harder than any of those other sports, so why shouldn't you have to practice in order to be good at it?"

P.: "I haven't thought of it that way. . . . I guess you're right!"

T.: "And furthermore, if you play the piano well it'll give you something more valuable and useful than all the sports in the world—a skill, a pleasure, a hobby—in fact a different kind of sport that'll bring happiness to yourself and others all your life. . . . But say, if your pals object to that 'practice' label, why don't you just say 'I'm going home now, fellas, to play the piano for awhile'? . . . By the way, have you ever thought what a nice expression 'playing the piano' is? Did you ever think that you don't say that about anything else you study?"

P.: "I don't get what you mean"

T.: "You don't say 'I *play* arithmetic.' or 'I *play* grammar or English,' do you?"

P.: "No, I sure don't! . . . I *study* all those subjects, and believe me, they give me plenty of grief!"

T.: "Well, from now on why not call it '*playing* the piano'? . . . And if your buddies still object, give them the good old one-two by announcing, 'Hey, you guys, I gotta go home now and *drill* heck out of the piano!' . . . That ought to hold them!"

P.: "Boy! Would that panic 'em! . . . Thanks a lot . . . I'll sure try it!"

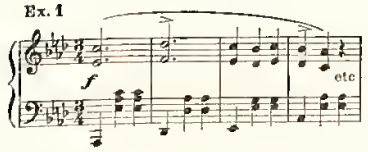
Waltz Rhythm

Is it true that most waltzes should be played with a strong accent on the first beat of each second measure rather than with an accent on every measure?
—A. M., Texas.

Generally speaking, yes; but always avoid sharp, hard accents anywhere in waltz rhythm. A slight alternate-measure stress will "glide" a waltz smoothly and alluringly. But remember, won't you, that it is not necessarily the first and third measures which receive the stress. The rhythmic curve of many waltzes often requires slight emphasis on second and fourth measures.

A good example of this is Chopin's *Valse Brillante, Opus 34. No. 1.*

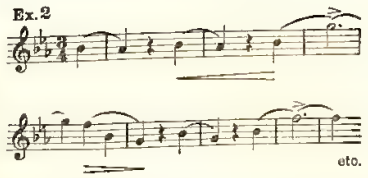
Ex. 1



Try this both ways, and see how much better it is to feel the stress on second and fourth measures.

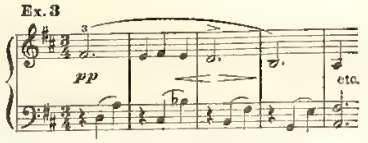
Still other waltzes glide toward a long note at the beginning of the third measure—with no accent on Measures One and Two; for example, this waltz from "The Blue Danube":

Ex. 2



Another simple example of third-measure "objective" is the little *Distant Waltz* from my "Pastels";

Ex. 3



Now, just for fun, go back and play the Chopin excerpt in this way. . . . I'll wager you'll like it!

There are, of course, many other variations of waltz rhythm. All of these can quickly be felt by standing away from the piano and "conducting" the waltz with free arm and pliant body as you hum the theme.

And don't forget that slight but persistent "lift" on the second beat of *each* measure!

The Value of Vocal Technique

(*Continued from Page* 15)

that she had fixed for herself long before. But for several subsequent years she made an exalted name for herself as a song recitalist. In this last period of her singing life she sang on one occasion in Carnegie Hall, New York, thirty-five numbers within the space of two hours. And even the final number was rendered with absolute freshness of tone. Her technique was a thoroughly considered working-out of the principles taught her in her youth by the famous Italian maestro, Lamperti.

Then, there was the Italian baritone Battistini, whom dread of the sea kept from our shores. Though credited with more than sixty years of age, his voice remained to the end as true and vibrant as Caruso's. He was the perfect example of pure *bel canto.*

Jean de Reszké was a profound student of vocal technique and kept the lovely quality of his voice into old age. His retirement from opera in his early fifties was probably due to an increasing asthmatic shortness of breath which had bothered him for many years.

But enough of examples!

Bel Canto the Ideal

In the eighteenth century, and the first part of the nineteenth, when the perfection of his *bel canto* was the aim of every properly ambitious young singer, the development of a secure vocal technique was all-important. For the beginner, the daily lesson seems to have been usual, and he (or she) was allowed to sing only in the presence of the master. (Such was Patti's early training.) Often the pupil was taken into the home of the master so that the supervision could be closer. Such intimate relations were very beneficial in forming correct vocal habits at an age when pupils are most susceptible to good influence.

Unfortunately for us, none of the famous old masters recorded in any detail their procedure in developing vocal technique; we know what kind of music they expected their pupils to sing, but just how they prepared them to do it, we can only guess. Tosi and Mancini, in their famous treatises, have much to say about the execution of the trill and the turn, *legato* and *messa di voce*, but disappointingly little about the emission of the voice itself and its discipline.

The Laryngoscope Appears

Belief in the value of "vocal methods" seems to have come to full strength in 1855 with the invention of the laryngoscope by Manuel Garcia. Now that the larynx was made visible to all eyes, the art of singing could be developed into an exact science. But results did not sustain this confidence. The laryngoscope has proved of enormous value in the study and the care of the throat, but of little help to the correct management of the voice. Even Garcia himself is said to have employed it but little in his studies. On the occasion of his hundredth anniversary in 1935, it was the laryngologists who honored him with a banquet, not the musicians.

Though the old masters did not bequeath to us many definite precepts for the development of vocal technique, they did provide us with some valuable "hints of the proper craft." They were sure that it took a long time to learn how to sing. It takes a long time now, contrary to the belief of countless youngsters who measure their period of preparatory study in terms of months, instead of years. If it took years when the daily lesson was the practice, it requires even more now that two lessons a week is the usual arrangement. Art is long; life is brief!

The old masters had no doubt about the value of coloratura in the training of all kinds of voices. The vocal freedom and flexibility developed thus in early and systematically graded training in coloratura offer the safest and surest approach to sustained and dramatic singing. Material for such a course of study is found in unlimited quantity in the admirable vocalises of Concone, Garcia, Lamperti, Nava, Marchesi, and a score of other experts, which, in one course, lead the student upward into the brilliant flights of Handel, Bach, Mozart, Rossini, Donizetti, and Bellini.

Along some such road traveled, as we have seen, such great artists as Lilli Lehmann and Nordica and, in our own time, that great dramatic singer, Kirsten Flagstad. Young, undeveloped singers often announce themselves as "dramatic," apparently in the belief that to sing loud all the time justifies the adjective. On the contrary, to sing the great dramatic roles satisfactorily requires years of careful study and gradual development. Neglect of such preparation invites injury to the voice — even complete disaster. A voice, once overstrained or in any way injured, never fully recovers its original beauty. The voice is a delicate instrument, easily injured; but, if trained intelligently and patiently in youth, and protected from rough treatment in maturity, will serve its possessor reliably for many years. It may even ultimately reveal the great American *Tristan* or *Isolde* that we are waiting for!

Katherine Ruth Heyman
A Tribute

by Arthur Farwell

WITH THE PASSING of Katherine Ruth Heyman, on September 28, 1944, the musical world lost one of its most unique and gifted personalities. Beginning her pianistic career with triumphs in all the greater capitals of Europe and the great cities of America, and for some time continuing in this course, she gradually concentrated and specialized her interests, with the result of sacrificing a wider appreciation by the public to an extraordinary admiration and devotion on the part of a smaller circle. This circumstance was in reality a continual progression toward the development of an unusual order of individuality. The basis of this development lay in the fact that Miss Heyman's wide intellectual and spiritual range, and the necessity of fulfilling these in her life, made impossible for her an exclusive devotion to the usual life of a pianist of high rank, and to the promotion of those affairs which insure continual appearances before a wide public.

There has never been any question as to Miss Heyman's possession of the natural gifts and technical equipment necessary to elevate her to the sphere of the more distinguished pianists. Her many brilliantly successful appearances in London, Berlin, Leningrad (then St. Petersburg), Rome, and Paris, as well as in America, with the world's greatest orchestras and conductors, vividly attest this fact. The performance of three important concertos on a single program was all in the day's work with Miss Heyman.

These appearances were not precisely in the nature of the usual triumphal march of a successful pianist, in an uninterrupted succession of appearances. A compensation for this arose in the form of Miss Heyman's brilliant social gifts. Her personal charm, her ever-present flashing wit, her astonishing swordsmanship in repartee, her indomitable spirit of courage and cheerfulness even in the most disheartening circumstances, added to her magnetic qualities as a pianist, made her a favorite in every circle in which she appeared.

Miss Heyman found herself everywhere in the most distinguished society of the world's great cities, and it was but a short step from this to public appearances. Her sojourns in the European capitals thus became protracted, and through the connections formed, she was passed from city to city, acquiring in each a distinguished circle of friends and consequent public appearances. In some mysterious way a citizen of the world from birth, Miss Heyman carried cosmopolitan mentality to these cities rather than deriving it from them.

One thought of Miss Heyman as a citizen of the universe. She seemed to come with strange lore of the spheres, a kind of "*Mädchen aus der Ferne.*" It is difficult to believe that she was ever a child, or even a girl; certain it was that she never became an old lady. She was ageless, like a sibyl, and like a sibyl, had strange metaphysical and occult knowledge. Thus her musical, social, and spiritual qualities and knowledge made the "conferences" which she conducted in Paris and elsewhere the center of interested and admiring groups, to whom she brought much light on modern and ultra-modern music. Related to this period was her interesting book, "The Relation of Ultra-Modern to Archaic Music."

The nature of her mind quite spontaneously led Miss Heyman, at a comparatively early stage of her career, to a deep interest in Scriabin's ideas concerning the relation of metaphysics and music, to which she gave a profound cognizance scarcely to be found elsewhere. She left practically none of Scriabin's piano works unmastered, a most gigantic and difficult task, and through this, together with her understanding of the composer's metaphysical attitude, became one of the greatest, if not indeed the greatest, of the world's exponents of Scriabin.

It is this for which Miss Heyman has been chiefly known in these later years. In 1934 she founded, and conducted up to her death, in New York City, the "Scriabin Circle," which has won a devoted following, and has greatly widened the familiarity with, and knowledge of, the Russian composer's work and thought. Her life was a courageous struggle for musical and spiritual attainment in paths pursued by too few, but there will be many who will acknowledge her influence and regret her passing.

Music As a Living Human Element

(*Continued from Page* 9)

was given, with historical and aesthetic annotations. These always stimulated intelligent and enthusiastic interest in the work of the choir and its doings. If more teachers would create an absorbing and human atmosphere about their work by employing such means, there would be less complaint about "bad business."

Keep your opinions fluid and do not let them become dogmatic or stereotyped. New revelations are coming up all the time and things change indubitably. Music is filled with scores of things which are of as much timely interest to pupil-groups as acorns are to squirrels. The teacher should be continually on the alert to ferret out historical facts which the pupil may hear at a lesson and then take home in his memory.

Many people, in speaking of early American music, think that it refers to the music of the Thirteen Colonies, particularly to the psalming, smug New Englanders (who, when we read about them or hear them in "Merry Mount," were sometimes just the opposite of the goody-goody Pilgrims). Later the student learns of the music of the Virginias, the Carolinas, and of New Orleans. He rarely looks over the border to our "good neighbors to the South." If he did, he would learn that when Cortez conquered Montezuma's empire in Mexico (1519-1521) there were musicians in his army. We even know their names.

Two of Cortez' musicians were enterprising enough to start a dancing school (1526) for the Aztec natives. In the same year, Peter of Ghent, evidently a Belgian Franciscan monk, opened a conservatory of music in Texcoco, about twenty miles east of Mexico City. A year later he opened a similar school in Mexico City. When we realize that Shakespeare was not born until 1564, and that the sturdy Pilgrims did not land at Plymouth until 1620, we may be surprised to find that musical culture was already started on its way in Mexico in 1526, the year in which Palestrina is thought to have been born.

Facts like these are of great interest to the average music-loving person and, while one should not be over-technical with amateurs, every music teacher should establish a history class, particularly for children. This should always run concurrently with the child's regular work in applied music. One cannot begin too early with some study in harmony, not merely as a theory of the old-fashioned prohibitions about consecutive fifths and octaves, which the pupil finds so frequently ignored in modern music, but as a constructive insight to the real background of a living theory.

Make your music live, if you want to live by it.

In my contacts with musicians of many lands and all degrees of eminence, it has been continually revealed that only those to whom music is inseparably a part of their existence ever rise to the very top of their art. The fine imagination of Edgar Allen Poe seemed to sense this when he wrote a century ago: "It is in music perhaps that the soul most nearly attains the great end for which, when inspired by the poetic sentiment, it struggles—the creation of supernal beauty."

Voice Questions

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

An Audition Before a Board of Judges

Q. As I have not sufficient funds to be able to study by myself, I have applied for a scholarship in a large conservatory. This audition is the most important thing in my life, because if I win I shall be able to study. I am nineteen and I am not getting any younger. What shall I sing? I know that the girl with an extra trick up her sleeve will be chosen, so I want you to tell me a trick or two. "Solvejg's Song" suits my voice well, for it is a fairly dramatic voice, but flexible enough to sing the last phrase of the song. But will it "knock their eyes out?" I was disappointed in one contest. I sang "Who Is Sylvia?" with all the beauty I could put into it. Pitch, phrasing, resonance, all were there, and I knew I had done well. Then came a reedy, little coloratura, with a windy voice and a windy air about her. She struggled through "A Heart That's Free," screamed a last, horrible high B and walked off with the prize. I am going to win this scholarship by fair means or foul and you'll have to help. My voice is a lyric soprano, range G below Middle C to E above High C. I have worked on many songs of Mozart and am familiar with them. Any suggestions concerning this scholarship will be gratefully accepted.—G. S.

A. The Board of Judges who will assemble to hear the applicants for a scholarship in a large conservatory will be composed of musicians of ripe experience, who have heard a great deal of music, both vocal and instrumental. They will endeavor to choose the singer with the finest voice, the most perfect diction, the best musicianship, and the purest sense of style. A pleasant personality will be a help also. In a word, they will choose the person who, in their opinion, will best repay the school for the outlay of time and money necessary to the granting of a free scholarship lasting over several years. It is extremely doubtful that they will hunt for a girl who will "knock their eyes out," or that they will seek to discover the "extra trick or two up her sleeve."

2. As we have neither seen nor heard you, we can only advise you in general terms. Choose several classic compositions that suit your voice, style, and temperament. Study them thoroughly in the original keys and in the original language until you know every detail of them from memory. Then sing them for your Board of Admission, with "all your heart and soul and strength," and let it go at that.

A Young Baritone Asks Questions About Nelson Eddy and Lawrence Tibbett

Q. I should like some information on two very great American singers, Nelson Eddy and Lawrence Tibbett, for I am a baritone and I emulate these two singers a great deal. Why is it that a man with such a wonderful voice as Nelson Eddy sings only musical comedy? When I listen to him I wish that God had given me a voice with so much mellowness and quality. Could you give me your own personal view upon his voice? I follow your page every month and have a great deal of confidence in your judgment.

2. Mr. Tibbett is the greatest descriptive singer that I have ever heard in the nineteen years of my life. Could you tell me why he has not appeared on records of entire operas, as Beniamino Gigli and other great opera singers have done? I have Gigli's set of records from "La Tosca" and I think Tibbett as Scarpia would be O. K.

3. Does the quality or the range determine whether or not a man is a baritone?

—L. W. E. (New Zealand).

A. Perhaps you do not know that Mr. Nelson Eddy, some years ago, had a great deal of success as an operatic baritone, an oratorio singer, and a recitalist. He sang many principal roles with the old Philadelphia Civic Opera Company under the direction of Alexander Smallens. It was my privilege to hear him sing the music assigned to Jesus in the "St. Matthew Passion" of Sebastian Bach and he sang it beautifully. Mr. Eddy is a good-looking man and both his face and his figure are what the movie people call "photogenic." Also his voice sounds well on the screen and over the air. His fortunate association with Miss Jeannette MacDonald has resulted in the production of some very charming pictures, delightful both visually and musically. Why, then, should he not prefer the form of art which has made him not only a national but an international figure? Perhaps, if you write to Mr. Eddy in Hollywood, California, he may be willing to furnish you with more details of his life and work than we can hope to give you in THE ETUDE.

2. More than fifty records of Mr. Lawrence Tibbett's voice are available to the public and they may be easily obtained through the publishers of THE ETUDE. Among them are operatic and oratorio excerpts and songs, both sacred and secular, in three or four different languages. An abridged version of Verdi's "Otello" exists in which the singers are Mme. Jepson, Martinelli, Massue, and Dreeben, as well as Mr. Tibbett. The role of *Scarpia*, one of the most difficult of all operatic roles, demanding as it does not only a remarkable voice but great dramatic ability as an actor and as a singer, has been most successfully sung by Mr. Tibbett in the Metropolitan Opera House in New York City. His is an extremely versatile artist, singing equally well in French, German, Italian, and English. For further details of Mr. Tibbett's career, please write to him in care of the Metropolitan Opera Company, New York City.

3. Both the quality of tone and the range determine the classification of a voice. Please remember that no two voices are exactly alike. Individual differences of range and quality exist and must be taken into account. These very individual differences make singers interesting and prevent their interpretations from becoming monotonous.

Four Sensible Questions

Q. What is meant by an open throat and when is it used?

2. Is it correct to say one's range is the same as that one has when vocalizing?

3. When should covered tones be used? All through a song?

4. Should covered tones be used by a soprano as well as a contralto?

5. What are the opportunities for using one's own records?—G. R.

A. An open throat occurs when there is no muscular constriction either in the emission of the tone or the formation of the vowels and consonants. It is the *sine qua non* for good singing.

2. The practical range of a voice consists only of those tones upon which one can produce a pleasant, easy-flowing tone and comfortably pronounce the words. No audience will be interested to hear you vocalize.

3. and 4. It all depends upon what you mean by a covered tone. We will attempt a definition. A covered tone is one that uses the upper resonances of the face and head. It is possible to sing too "covered" just as it is possible to sing too "open." A tone too covered, especially upon the upper tones, is apt to be strident and harsh. The perfect tone uses the resonances in varying proportion upon every note of the scale so that none of them is either too "open" or too "covered." This answers your fourth question as well as your third.

5. Personal records are sometimes sent out by managers for advertising purposes in order to secure engagements for their protégées when there is no opportunity for personal auditions.

Are Organists Musicians?

(*Continued from Page 17*)

practice sight-reading until he is unerring—in hymn tunes, at least. When this has not been done, such facility must be developed later.

Another frequent need is for transposition. Here we have a real test of one detail of musicianship. It is based on a knowledge of the keyboard, as mentioned in connection with technical exercises in piano technic. There is an astonishing number of experienced professionals who have a disgracefully scanty command of the keyboard. A signature of four or more sharps still brings consternation to too many who call themselves musicians. There is, of course, no difference to the well-equipped organist in playing in the various keys. Those who have trouble should take steps to remedy their weakness. Any organist unable to play *America*, for example, in *F-sharp, A-flat*, or *E*, should be sufficiently ashamed of himself to learn this fundamental of musical knowledge.

The art of transposing at sight is not beyond the powers of the average person with adequate background and determination to master the problem. Given a good system upon which to proceed, the unskilled person must practice diligently and continually.

Improvisation is a subject upon which many have written. Much of the advice has been of no value, some has been helpful, and most of it has been of slight practical use. What is improvisation? It is, of course, nothing but extemporaneous composition. When someone tries to tell you that it can be learned without a thorough knowledge of harmony and form, plus a practical training in counterpoint, he is talking through his hat. A decent improvisation is not made by casting the eyes toward heaven and inventing inane little tunes accompanied by some pet formulas that are learned by rote.

If one cannot harmonize a melody at sight in an interesting, varied manner with a complete avoidance of distressing beginner's mistakes such as parallel octaves and impossible progressions, improvisation is not for such a person to undertake. The knowledge necessary to compose instantaneous music at the keyboard is far beyond a superficial smattering. There are no short cuts, despite the so-called methods of learning quickly and painlessly. There is only the musicians' solution—study and hard work.

The organist must learn to improvise simple interludes and preludes. Even for these he should possess enough musicianship to make them sound logical and appropriate. The only way to do this well is to learn musical theory with businesslike thoroughness, and then apply it to practice—usually under the supervision of a first-rate musician.

Every organist, amateur or professional, should give his musical ability a careful analysis. If he finds some of the weaknesses herein described are conspicuous in his own organ work, it might be smart to take steps to correct them. The next time he complains about his salary, a careful self-appraisal might reveal the need for some improvement on his own part before he deserves more money.

Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various organs.

Q. Are there any reeds in a pipe organ which are not enclosed in pipes? Do the manuals alone control the reeds, if any are included in the organ? Do the manuals or pedals play the reed pipes? When one plays only the manuals, not the pedals, what stops are necessary? In the foregoing questions a friendly argument is being carried on as follows: "A" played the manuals only in rendering Church Music, "B" claimed that if such were the case only the reeds were played if the pedals were not brought into use. In teaching the keys and scales, what system do you prefer, the key of C system or the movable "do" system?—M. E. D.

A. We will endeavor to answer your questions in the order named. There are no reeds included in a pipe organ that are not enclosed in pipes, except in the case of one builder who includes a reed pedal stop in his organ, constructed of the reeds as found in the reed organ—not enclosed in pipes. The manuals alone do not control the reed stops, where the pedal includes reed pipes or where the manuals are coupled to the pedals, if the manuals contain reed stops. Both manuals and pedals play the reed stops where such stops are included in the respective departments, or they are controlled by couplers. When the manuals only are played, the stops to be used depend on the character of the passage being played, the contents of the organ, and so forth. We know of no rule that reeds only are to be played, if the pedals are not brought in. We prefer the movable "do" system, as that is the one to which we are most accustomed.

Q. Please explain what kind of shoes are best for playing the organ. Do these shoes have felt soles? Where may such shoes be secured?—R. A. P.

A. We do not know of any special shoes designed for organ-playing. One of the shoe manufacturers at one time advertised such a shoe, but so far as we know it is not advertised at this time. One prominent organist with whom we are acquainted uses dancing "pumps" when playing. We suggest any comfortable shoe, with the soles thick enough to avoid the use of delicate muscular power, but not thick enough to be considered "clumsy."

Q. For several years I have had a love for good music, and am now in a position to study organ under a good teacher but I have no organ on which to practice. Why is it that in certain localities the churches will not permit members of the congregation to use the organ for practice? Do you happen to know of any organ in our vicinity that can be so used? I will gladly pay the price to practice.—D. E.

A. The use of the organ in the church is usually controlled by the authorities, and we cannot explain their attitude, except that care must be exercised over the promiscuous granting of such permission due to the number of members of the congregation who might wish such use. We are sending you names of places that have organs available in your vicinity.

Q. A new organ has been installed in a local church (a rebuilt theatre organ). How many persons do you think advisable to have permission to take lessons? What would you advise as to charge per hour for practice? Would six hours per week be sufficient for preparation of a lesson? Do you think people who plan to take two or three lessons and then continue with self-instruction, should be discouraged? Would thirty hours practice per week harm the instrument? How many years' piano background should one have before starting the study of organ? Approximately how many years of organ study should a person have to become a fairly efficient organist? What is the difference between a "straight" organ and a "unified" organ? Which type organ has couplers? The Swell organ of this instrument includes an Orchestral Oboe, which does not sound well in a combination. The organist from the Organ Company says it should be used only as a solo stop. I was under the impression that the oboe stop could be used in a full combination. How many times a year should the organ be tuned? The instrument contains two unusual stops—a Glockenspiel and a Xylophone. When can they be used on a church organ? What procedure is necessary to become a member of the A. G. O.?—E. M.

A. The number of persons to take lessons on an instrument depends on the authorities of the church, and the organist. The organ receives the wear and tear of natural use, and if a profit is made on the use of the organ it might be wise to save the money toward the care of the instrument. In reference to the charge would suggest that the Electric Company be consulted as to the cost of electricity to supply the organ, as the pressure might be high and the motor a comparatively large one. Six hours' practice per lesson would be a fair amount of practice. People who plan to take two or three lessons and follow with self-instruction, may accomplish something but continued instruction under a competent teacher is preferable. Thirty hours' practice per week ought not to harm the instrument except for the natural wear and tear as explained earlier in this answer. The organ student should have a fluent piano technic when beginning the study of the instrument. The amount of time necessary on piano and organ are both dependent on the person, amount of practice that can be secured and so forth. A "straight" organ is one where every stop is represented by a separate set of pipes. A "unified" organ is one where a set of pipes, extended, is used to produce stops of the same quality at different pitches—two or more stops. We prefer both organs to have couplers, although if omitted they are more likely to be omitted from the unified organ. You are right in thinking that the average organ stop of the Oboe class can be used in full combinations, but the Orchestral Oboe appearing in the instrument is not that type, and the Organ Company organist is right in claiming that it should be used only for solo purposes. The Orchestral Oboe is more pungent than the average Oboe on the organ. The tuning of the organ depends on the stops included, necessity for attention, and so forth, and in your case we suggest that the organ receive attention as frequently as finances will permit. We do not recommend the use of the Xylophone in a church and the Glockenspiel, if of good quality can be used at appropriate passages. Membership in the American Guild of Organists consists of Colleagueship, Associateship and Fellowship, in the order named; that is, the first membership is colleagueship, which is attained by the endorsement of two active members of the organization, and the subsequent memberships are optional and attained by examination.

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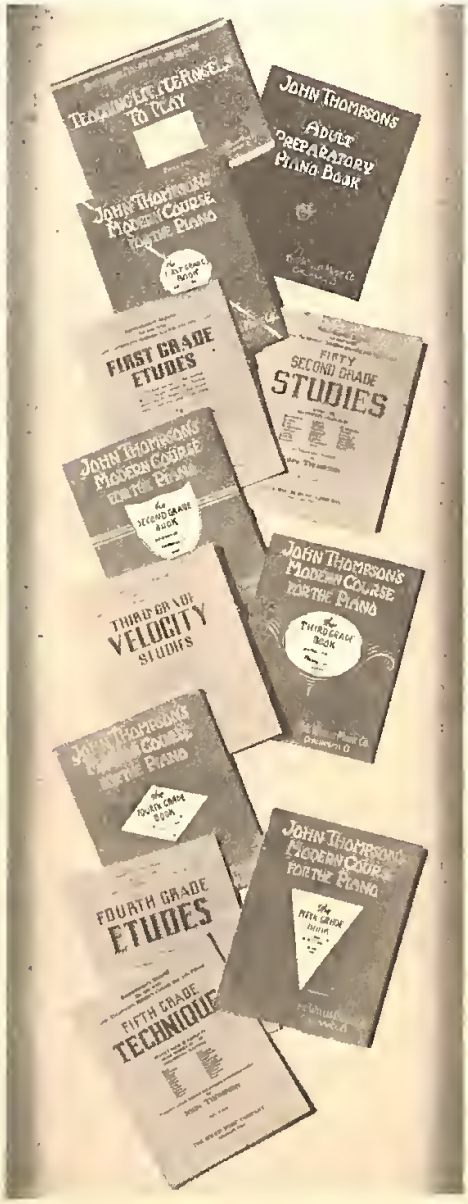

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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

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A Bargain Outfit

R. M. M., New York.—Your August Voight bow is worth between twenty and thirty dollars, so you did not make a bad bargain when you bought it and a violin for twenty-five. The violin, from your description, is probably an ordinary German instrument.

Certainly you are not too old to begin studying the violin, provided that you do not have ambitions of a concert career. It is obvious that it means a lot to you and that you get a lot of fun out of it. Keep on studying and practice as much as you can. The more you improve, the more pleasure you will get from it. Good luck to you.

Not a Genuine Stainer

Miss M. I. W., Ohio.—It is quite evident that your violin is not a genuine Stainer, for he never branded his name on the back of his instruments. This, rather, is the sign manual of thousands of copies—one might call many of them caricatures—that have been produced in the last hundred and fifty years. Stainer died in 1683, so anyone putting 1693 on the label of a would-be Stainer is not even trying to be accurate. If it is in good condition, your violin is probably worth between fifty and one hundred dollars. Should you wish to have the violin accurately appraised, you should send it to one of the firms mentioned in the preceding answer.

Concerning Shoulder Pads

Miss J. S. A., California.—There are two violin makers listed named Breton—J. F. Breton, 1740-1799, and François Breton, 1780-1830. Both made violins of much the same pattern—a broad, flat model along the lines of Stradivarius—and both used medium brown varnish. Today, these violins are worth between $200 and $350, according to condition.

(2) The most likely reason that your pupil holds the violin with her left hand instead of with her jaw is that she needs a shoulder-pad—or, if she is already using one, that it is of the wrong shape or size. This problem was discussed at some length in the August issue of THE ETUDE—which appeared after your letter was written. You should refer to it, for it answers your question more fully than I have space for here. As you do not mention the age of your pupil, I cannot recommend the size or shape of pad she should use; but I would urge you to experiment until a suitable one is found, one that enables the girl to hold the violin firmly and easily. It will make a tremendous difference to her progress.

Beginning at Thirty-six

D. K., New York.—Thirty-six is certainly not too advanced an age to begin studying the viola, provided you are physically adapted to it—that is, provided that you are naturally relaxed. But you should not entertain ambitions of a professional career. One has to start very young for that to be justified.

A True Amateur

Miss D. G., Connecticut.—Thank you very much for your interesting letter. You are a true amateur, for it is evident that you love your music deeply. Perhaps it is just as well you are not a professional—you might not love it so much! If you keep on as you are going, there is no reason why you should not be playing the Op. 59 Quartets of Beethoven in another year. But you must practice consistently and thoughtfully.

A Stainer Copy

J. G., Arizona.—Jacobus Stainer was a very fine maker indeed, but his instruments are now very rare, and the chances are that your violin is one of the thousands of imitations that has been produced in the last two hundred years. It is impossible to say more without seeing the violin. For further information on Stainer, you should refer to the Questions columns in the February, August and October, 1944 issues of THE ETUDE.

Concerning Mozart Quartets

Miss N. G., Illinois.—I think you could well use the second volume of the Mozart quartets, as published by Peters in Germany or Kalmus in New York. This volume, which includes the *Eine Kleine Nachtmusik* Serenade, is much easier than the first volume. But the quartets are genuine Mozart, and I am sure your pupils would revel in them. Particularly after the excellent training you have given them.

Regaining Vibrato Control

K. E. R., Ohio.—It is not at all unusual for a player to have difficulty with his *vibrato* after a lengthy period in which he has done little practice. All you have to do is to give it some concentrated attention for a few weeks. In THE ETUDE for last July I had an article on the *vibrato* which I think would help you. In it you will find that I advocate a combined arm, wrist, and finger *vibrato*. And don't for a moment think you are too old to regain your control of the *vibrato*.

On Tuning the Violin

Miss M. S., Indiana.—The chord on the piano which most violinists prefer to tune to is the *D* minor triad, of which the *A* is the same pitch as the *A*-string of the violin. However, more accurate tuning can be obtained from a low *C* major chord, of which the G is the same pitch as the violin G. The value of the latter chord is that tuning to it brings the *A* and *E*-strings very slightly higher than the same notes on the piano.

A Commercial Violin

G. R. D., Iowa.—A violin with the name "Paganini" stamped in it can only be an ordinary commercial instrument, worth from twenty-five to fifty dollars. For repairs to your violin, I would suggest that you send it to some such firm as Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois, unless you know of a reputable firm nearer your home.

A Reference

G. W. B., Illinois.—Friedrich August Glass is a maker who has frequently been mentioned in these columns, and for information concerning him I must refer you to the June, 1944 issue of THE ETUDE.

Beginners' Material

Sister M. P., California.—I am naturally happy and gratified that you have found my books on bowing so useful in your teaching—I tried to make them interesting and helpful both for the teacher and for the pupil. Almost any good beginner's method will lead into them easily and naturally. The Laoureux Method that you are at present using is one of the best, and you can follow it with the first book of Wohlfahrt's 60 Studies, Op. 45, and Book I of Kayser's Studies, Op. 20. Both of these books contain excellent material for the development of sound bowing principles. Other excellent methods for the beginner are Samuel Applebaum's "Primer Violin Method," and the "Very First Violin Book" by Rob Roy Peery.

Dawn on the Horizon

(*Continued from Page* 3)

musical instruments. We in America will probably be overwhelmed with world-wide demands for new instruments, as untold workers and factories abroad have been victims of the total war. For this reason the cost of instruments here may be accordingly higher, and THE ETUDE enjoins its readers to care for their present instruments and keep them in the best of condition.

We have discussed only a few of the material musical conditions which may come to us with world peace. What will be the effect of the great havoc and desolation upon the mental and spiritual progress of Man? Certainly not since the Flood has there been such world destruction and extirpation. Metaphorically, we in America are much in the position of the Ark on Ararat. With the coming of the dove of peace we will be looked upon as the survivors of civilization. Our responsibility will be tremendous and our status for all time will be judged by our behavior then and now.

THE ETUDE WISHES ALL OF ITS READERS A HAPPY NEW YEAR FILLED WITH GREATER OPPORTUNITIES THAN EVER BEFORE IN HISTORY!

Make Yourself a Better Sight Reader

(*Continued from Page* 16)

same material. There was also a difference in the quality of the glances, good readers sometimes making many very quick eye movements from score to keyboard. All good readers either made few eye movements or very quick ones. Other discrepancies in behavior were equally great.

Scores made on these tests seem to warrant the following suggestions to persons interested in developing skill in music-reading. The suggestions are listed in order of importance.

1. Practice sight-reading. It seems that in sight-reading music, one employs entirely different techniques from those needed for memorizing or for learning to play a composition after practice. In this experiment, only the subjects who had a history of continuous experience in reading music ranked high in reading ability.

2. Make an effort to read ahead of your playing. If you are able to look at and think about notes that are well beyond those that your fingers are depressing, you will know that you are reading rapidly. Only subjects who ranked high in reading ability could do this.

3. Study *your* span of reproduction. Try to make it complete. The better readers read both right and left hand simultaneously. Poor readers often see the score of only one hand.

4. Train imagery by practicing musical patterns, such as scales, chords, and arpeggios in different keys, with eyes closed. This plan is practical because in sight-reading the eyes must of necessity remain on the score most of the time. Hence the fingers must find their places on the keys largely through imagery of the keyboard.

5. Be attentive.

6. Keep the eyes on the score. If it is necessary to look at the keyboard, make the glance as short as possible.

7. Make it a positive rule never to start reading without first observing essentials, such as key, time signatures, and any unusual complexities in the body of the composition.

8. Know the leger line notes.

Repertoire Maintenance

(*Continued from Page* 21)

In this connection, there are several thoughts to be considered. First and foremost: is it more important for a pupil to be learning new work all the while, or for him to be able to *play* the things that he has already learned? I suggest, meekly, that the *reason* for which most of us learn, is to be able to play.

Second: a really serious pupil, who wants both to learn a lot of new works while retaining the old, will find extra time. In other words, he will lengthen his daily practice period to take care of it.

And third: I have found that patience and slow-going, count most heavily at the start of a composition, when new habits are being formed. Too many pupils, in their enthusiasm, bite off more than they can possibly assimilate. Bad or careless habits result from attempting to force the learning process.

Finally, after the first two weeks, there is going to be either: (1) progressively more time for new work; or (2) progressively more time for maintenance of other compositions.

This happens, of course, when the reviewed compositions graduate to the every-other, or once-in-three-day, and so on, schedule. At this point the notebook becomes essential. For instance, if on April 1 the *Danse Espagnole* and *Andante Cantabile* go on an every-other-day basis, April 14 will then be the end of that phase (two weeks, if you remember). Looking ahead in the diary, a notation to that effect is made on the 14th; when the time comes, there will be no guessing about it. On the 14th, the compositions go on a three-day schedule, and the musician will make entries something like this:

April 17—Danse Espagnole
April 18—Andante Cantabile (staggering them on adjacent days)
April 19—
April 20—Danse Espagnole
April 21—Andante Cantabile

And so on, until the end of that two-week period.

If, in the meantime, the first movement of the Bach Sonata has also been "learned," the entries might read like this:

April 17—*Danse Espagnole*. Bach Sonata (first movement)
April 18—*Andante Cantabile*. Bach Sonata (first movement)
April 19—Bach Sonata (first movement)
April 20—*Danse Espagnole*. Bach Sonata (first movement)
April 21—*Andante Cantabile*. Bach Sonata (first movement)

April 22 — Bach Sonata (first movement), thus running the first two on a one-in-three basis, and the Bach every day for the first two weeks. There is no confusion; what is to be reviewed on any given day is down in black and white.

Please note that now, *three* learned compositions are being kept up, with *less* time devoted to review than was necessary at the beginning for the maintenance of only two!

Make one final common-sense provision. When the time comes to add new compositions to the review, the increase should be planned with due regard to the schedule already in operation. Pile-ups should be avoided. Not more than half of the daily practice period (whatever its length) can, in good conscience, be assigned to review.

But to a musician's confidence, and to his professional reputation, what a vitally important half it is, indeed!

Voice Training Through Emotions

(*Continued from Page* 23)

may be multiplied indefinitely, one sees and feels the normal response of the organism for the production of beautiful tone. The moods out of which singing naturally grows are those of ecstatic wonder, love, joy and worship. The moment one's whole being responds to such moods, the body is normally elevated and expanded. It becomes active at the center and normally responsive, from center to circumference, in a wave-like motion, to the outermost extremity of fingers and toes. *If one is to sing with ease and freedom, the whole body must be alive and easily expanded by such normal emotional responses.*

"The skillful teacher will carry such exercises over into exclamations and then into sustained tones or chanting which carry these moods. At first, however, the emphasis *should be wholly on the emotions* and the bodily response. The pupil may then be asked to observe the tone carefully. His attention should be called often to the roundness and richness of overtones in his own voice when the body is gently and warmly responsive to emotions of beauty, joy, love, or worship. Then let him contrast voluntarily produced tone and see how its hardness and brittleness will offend his ear. In this way, within the pupil's own mind, there will gradually be established an ideal, or norm, of tone as well as an ideal of bodily response. These will be the basis of all future vocal exercises.

"This lyric receptive attitude reaches its climax in joy—the basis of all singing. The more joy to which one is receptive, the more the whole organism is automatically coordinated in easy and exhilarating tone support. Such tone support cannot possibly be instated mechanically.

Important Principles

"People who are repressed and inhibited require much training in order to feel the joy states, get the spontaneous response, and be encouraged to keep them while they *produce the tones* that express them.

"Perfect tone can be produced only spontaneously. Anything mechanical instates bad habits and makes beautiful tone impossible.

"Once the instructor catches the principle of ideal response of the body and of the normal production of tone, it is very easy to go on with short phrases of such songs as carry positive emotions and dominantly sustained tones. From these, by easy gradations, the pupil may be guided into whatever types of song or vocalise the instructor thinks wise.

"There are two cardinal principles:

"The center of attention should always be the impression of that receptive moment when the whole being is receiving and responding to positive emotions through natural inhalation and perfect coordination.

"Next, this gentle, joyous receptivity *must be kept during the emission of tone.* When the singer becomes conscious of his singing, his attention is diverted, and the coordination is likely to be lost.

"One who sings beautifully must have a well-poised and coordinated balance of emotions and organic responses. The natural ideal is that of a poised, radiant, joyous personality. The more emphasis put upon retraining of the whole temperament and personality, the more quickly the student really attains and uses a tonal quality that is constantly coloring with every shading of thought and feeling.

"Too much singing is done with a pure white tone. The human voice is the most wonderful instrument in the world, capable of responding to every slightest shading of thought and emotion which moves across the calm pool of consciousness.

"Of necessity, such training proceeds slowly because it is an inner growth, and growth cannot be hurried; also because it demands subtle changes in the subconscious levels of self-expression. Such training, however, coordinates the whole organism and unifies every phase of the individual. It releases within him his finest qualities. It frees him from tensions. It catches and emphasizes those most ideal emotions which interpret man at his highest when expressing through speech and song.

"The principal thing is to superimpose vocal skills and ideal interpretations upon a basis of poised and normal responsiveness to positive emotions in basic breathing founded upon Mother Nature's own balanced responses.

"You can't be a voice carpenter and mechanically get such results with voices and personalities. You cannot plane down the rough edges of the student's voice, nor sandpaper him into shape. Such training takes time."

Fresh Winds Will Blow Again

(*Continued from Page* 4)

influencing their productive capacity. Beethoven complained about bad weather: "It always makes me play somewhat out of time." Brahms' creative periods were mostly in summer. Likewise Beethoven and Max Reger composed many important works during the hot season. Hugo Wolf's periods of working were extremely concentrated, almost eruptive; they were in the beginning of spring and fall. Engelbert Humperdinck stated that the sun had great influence on his work and working; for this reason he always wanted his studio situated toward East or South. Wilhelm Kienzl felt pleasantly excited by sunlight, while a cloudy sky found him not disposed for work.

It seems that fair weather with plenty of sunshine, free air, and a clear bright sky increases the productive powers of many composers, while bad weather with a gloomy sky and lasting rain usually diminishes the musical productive activity. However, Mendelssohn said in Naples in 1831: "We had rainy weather for several days. I used it for work and have worked eagerly on the 'Walpurgis Night.'"

Spring weather, especially, is a double-edged sword for musicians. Many persons

(*Continued on Page* 60)

First Steps in Building a School Orchestra

(*Continued from Page* 18)

children. e. To establish habits of regular and effective home practice.

2. Do I know enough about the violin and the teaching of strings to insure success with the children I teach? a. The proper size of instrument for each pupil. b. The proper condition of the instrument. c. Methods of establishing good habits in string technique which means (1) Holding the instrument properly; (2) Correct left-hand and right-hand position and technique. d. Procedures for developing the ear along the manual techniques.

3. Can I play the violin well enough to demonstrate satisfactorily at least the basic techniques of string playing?

a. Correct bowings and fingerings. b. Good tone quality. c. Shifting. d. Vibrato.

4. Are the pupils, their homes, and the school such as to make success with the class reasonably possible?

a. The pupils should have had adequate opportunity to develop a sense of pitch and rhythmic response. b. The parents should be interested in music and sympathetic toward the pupils' practice. c. The school should be interested in providing experiences in music for the pupils.

5. How can I gain the coöperative support of the teachers and the school administrator?

a. Propose plans and procedures which help to provide the things they already desire for the pupils. b. Avoid excessive preliminary costs, demands, and annoyances. c. Discuss coöperatively from time to time with the teachers and the administrator the progress and plans of your work with the class.

6. How can I enlist the interest and support of the parents?

a. Keep parents thoroughly informed, and periodically seek their guidance in the solution of your problems. b. Welcome opportunities to present your students before groups of parents.

7. How can I develop enough interest in my class to insure reaching the talented pupils?

a. Arrange for the children to hear a promotional demonstration by the best violinist available. b. Have several string instruments available for the children to try. c. If there are any older string players in the school, have them play for the new pupils.

8. What can the school tell me about the pupils which will increase my understanding of the human material in my class?

a. Most schools can provide a general picture of the intelligence, scholastic achievement, social adjustment, home background, and musical promise of its pupils. b. The musical background and skills of each pupil should be analyzed by the music teacher during a chat with the pupil, at which time short tests of pitch and rhythm can be administered.

9. Should the class include only violins, or should viola, violoncello, and bass be added?

a. If the children are in the elementary school, it is likely to be better to teach only violin, because the purpose is mainly to find string talent; therefore the class problems should be kept as simple as possible. b. Capable pupils can be transferred to the secondary strings after their interest and aptitude for strings have been established, and after their physical qualifications make it reasonable to play the larger string instruments.

10. How are the pupils to procure instruments?

a. If possible, avoid having the pupils purchase instruments until you approve the investment. This will reduce the hardship on you and the school when you find a pupil who has no aptitude for strings. b. Arrange to have enough school-owned instruments for the pupils to use at first, with a small rental charge to cover repairs. c. When you find a pupil with adequate musical talent and promise, make clear to the pupil and his parent the serious need for a good instrument.

11. What schedule is most desirable?

a. During the first two or three weeks the teacher should try to meet the pupils daily, if only for twenty-five or thirty minutes. The pupils should not take the instruments home during this period. b. As soon as the essential fundamentals are established, the classes should arrange to meet at least twice a week for from thirty to forty-five minutes, and home practice should be regularized.

12. What instructional materials will I use?

a. There are several good violin class books available. Confer with the leading music companies or successful teachers in the area. b. Books with piano accompaniments are a decided advantage in many homes. c. Materials should be selected to fit the age and interest span of the particular class.

13. What is the relationship of my work to that of the private teacher of strings?

a. The school string class and the private teacher should complement each other. The string class should find the talent, but within one or two semesters the capable pupil should be encouraged to study with an expert private teacher. b. The class teacher will be making the best use of his time, as regards the long-time goals in his elementary school program, if he devotes his time to finding talent and then utilizes the assistance of the private teacher whenever possible.

14. What criteria will I use to evaluate the success of my year's work with the class?

a. To what extent have I been able to interest and hold the pupils with musical talent? b. To what extent do the pupils who have interest and talent play well? c. To what extent have the talented pupils and their parents become interested in buying good violins? d. To what extent have I been able to interest capable students in studying with a good private teacher? e. To what extent are the capable students interested in joining the advanced ensemble organizations?

Summary

The prospective teacher of a school orchestra should decide whether there is a reasonable possibility of building a successful orchestra in his school, should become thoroughly acquainted with his school and the children, should plan carefully each phase of his departmental program, particularly the instruction in the lower grades, and should evaluate his own strengths and weaknesses as a teacher and plan an appropriate program of professional growth to remove any deficiencies. These are some of the first steps in building a good school orchestra and a school orchestra is always an asset.

What Nazism Has Done to German Song

(*Continued from Page* 14)

Here is something to think about for the thousands of enthusiastic, devoted singers within the ranks of the Associated Glee Clubs of America. Our singers should add to the Four Freedoms for which the Allies are fighting a fifth freedom—freedom to choose our songs, freedom even in times of war to sing songs of love instead of songs of hate, freedom from a dictatorship which stoops even to degrade music for the sake of propaganda.

Germany in its all-out effort to conquer the world has, for the time being at least, lost its own soul, and it surely is not empty optimism for us to continue to live in the faith that the way of love is in the long run stronger than the way of hate. Here's hoping that America's war songs will continue to be songs of love, courage, and victory, songs of home and friendship and freedom that lift people's hearts and leave no residue of poison.

The Immortal "Pat"

(*Continued from Page* 24)

programmed numbers. A magazine containing the music to be sung and minute directions for singing it was circulated to all participating performers in various cities.

When the estimated cost of the coliseum doubled, subscriptions dribbled off. To prevent construction from halting, Gilmore recruited volunteer workers from nearby towns, providing free transportation. At the last minute, Boston's school board, fearing the untried building might collapse, refused to allow 20,000 school children to attend and sing national airs. Whereupon Gilmore suggested they wait until the fourth day, when the building would have proved safe. This suggestion saved the program.

Days before the opening, visitors began pouring into Boston—a motley crowd, the like of which the city had never seen before; lumbermen from the north, southern gentlemen with their ladies, and New England's first families. Half fares prevailed on all railroads. Choice seats for the five-day festival went for one hundred dollars apiece.

Came June 15, 1869, the great day. At three o'clock the doors were closed to crowds still clamoring to get in. The sea of humanity resembled a wheat field undulating in the breeze, the undulations caused by the motion of fans. A hush settled over the throng as Edward Everett Hale rose in the dim vastness of the stage and offered a prayer.

Then Gilmore appeared, with white shirt glistening. The applause shook the building. Fifty thousand pairs of eyes now focused on this man atop a high stand as he raised his baton. When it came down, organ, orchestra and chorus burst with mighty tone into Luther's grand choral, *A Mighty Fortress Is Our God* (*God Is a Castle and Defense*).

Just as the number drew to a close, the sun broke through clouds and flooded the auditorium as though Gilmore had planned it that way. The effect was overwhelming. During the intermission a visitor telegraphed his wife, who had felt she could not afford the trip, "Come immediately. Will sacrifice anything to have you here. Nothing like it in a lifetime."

The hit-number of the day was Verdi's *Anvil Chorus*. As a prelude, red-shirted Boston firemen marched out and stood like statues before fifty anvils. Soon the sparks were flying as hammers swung in perfect time to the choristers. As the piece proceeded, bells pealed, and finally a battery of cannon on the outside boomed an awesome climax. The crowd was almost hysterical.

The first concert proved that Gilmore had done the impossible. "In less than ten minutes," wrote the critic of the New York *World*, "a great question had been settled forever by Mr. Gilmore. He had shown the practicability of conducting an orchestra and choral force of 10,000 as smoothly as Karl Bergmann conducts the Philharmonic, and obtained all the effects which the increased number provided."

A Resourceful Leader

The festival continued throughout the week. At the second concert, President Grant and his cabinet walked down the broad center aisle to the strains of *See the Conquering Hero Comes!* One afternoon a visitor from Chicago, overcome with emotion at the singing of *Let the Bright Seraphim*, quietly expired. It was the only fatality.

Gilmore showed resourcefulness at all times in keeping his farflung cohorts under control. Once the chorus got completely out of hand while singing, significantly, *All We Like Sheep Have Gone Astray*. Gilmore tried strenuously to round them up, shouting orders through speaking tubes to lieutenants throughout the chorus. When he saw it was hopeless he turned on his cannon, fired electrically from a row of telegraph keys on his stand, and drowned out the singers. The piece came to a roaring halt. Then he began again.

Only a small profit was realized from the festival; it had exceeded all expectations, including expectations of cost. But the profit and an additional purse amounting in all to $40,000 was turned over to the beaming band leader, who had "awakened the country to such musical enthusiasm as it had never known before."

Worn out, Gilmore went to Europe to recuperate from his labors. While he was away, a hurricane wrecked the coliseum. But he was already dreaming of another, a bigger and better one. Opportunity to build it came with the ending of the Franco-Prussian War. To celebrate this event, he organized the World Peace Jubilee and scheduled it to be held in Boston in 1872. Gilmore had little trouble financing this venture. He got together Europe's top bands, including *La Guarde Republicaine* from France, the Grenadier Guards from England, the Kaiser Franz Grenadiers from Berlin. Johann Strauss came at a reputed $20,000 to lead his band in a spectacular rendition of *The Beautiful Blue Danube*.

The second festival was bigger, as Gilmore promised, but it was by no means the overwhelming success of the first one. There was something of an anticlimax about it, though it lasted three weeks and did make the leader's name an international byword.

The last of Gilmore's big shows was given in Chicago the following year, to celebrate the recovery of the city from the great fire. Then, having achieved the ultimate in quantity music, Gilmore turned to quality. His objective was to build the world's leading concert band. In those days bands were for parades. Gilmore envisioned an indoor band of one hundred star instrumentalists. He believed they could play great music with more spirit than a symphony orchestra, which he considered effeminate, "high hat," and a foreign importation. The band be felt to be more in keeping with our inherent energy and itching feet; virile, strong, heroic.

The Concert Band Is Formed

With this ideal in mind, he combed the world for crack players, paying them handsomely. One of his cornet stars, Jules Levy, received $750 a week, good money even today. He studded his programs with opera stars; Campanini, tenor; Mahoney, basso, and noted instrumentalists.

The remarkable precision of his band, however, was due to his genius for leadership. An inspired conductor, he imbued his men with his own electric enthusiasm. He could lead them to a thrilling climax without making a motion with his baton. They felt it by looking into his face. Ernest Clarke, trombonist, one of the few members of Gilmore's band still living, says Gilmore topped them all. Clarke told me that when he heard the band for the first time, as a youth, "it was the most thrilling experience of my whole life. Its tone was like an organ at times, at others, like flashing a sword in the sun."

Gilmore knew how to handle his men. Although exacting in his musical requirements, he never bawled out a player at rehearsal or in the presence of other players. He instituted a bonus system for encores which spurred soloists to their best. For every encore made during a week, soloists found five dollars extra in their pay.

He "Beat Time"

Even with temperamental stars, Gilmore had a way. One night Arbuckle and Levy, both ace cornetists and sworn enemies, got to fighting in the wings of the theater. In attempting to stop them, Gilmore tore Levy's coat. Outraged, Levy challenged the leader to a duel. Levy was finally persuaded to shoot it out in a shooting gallery, the winner to take a selected party to Delmonicos. When Gilmore won, Levy exclaimed, "Ye gods, but for this, I'd be a dead man."

Adept at advertising, Gilmore announced his coming on circus-size billboards attached to barns. Concerts were sell-outs. People drove miles to hear them. At the old Madison Square Garden, in New York, he hung up a record that still stands: one hundred and fifty consecutive concerts, packing in 10,000 persons at each concert.

Pert, dynamic, medium tall, Gilmore had a trim, military figure. His sideburns and chin tuft gave way to a waxed mustache later. The front of his uniform bristled with glittering medals, some of them diamond studded, given him by kings and potentates. To the end of his life (he died September 24, 1892) he never showed age. A fan once said to him, "You look as young as you did twenty-six years ago." "Why not?" said Gilmore. "Time beats other men, but I beat time."

New York's First Opera

(*Continued from Page* 13)

remarkable extent. How far this may reach in the future of America is difficult to tell. In Italy, with opera houses in towns with as little population as one thousand, there are countless opportunities for small opera companies to go gypsying through the land. The size of our territory is so great, however, that opera which is to reach the small hamlets is likely to come in the future through colored moving pictures in the third dimension, such as those now made possible through the Vitavision patents of Dr. Floyd Ramsdell and his brother, Mr. Arthur W. Ramsdell. How soon these may be available to the public after the War cannot be stated. The difference between the present movies and the depth movies, however, is the difference between seeing a regular stage presentation and the ordinary technicolor motion picture.

The World of Music

(*Continued from Page* 1)

it was mustered into service at the beginning of the Civil War as the Fifth Virginia Regimental Band, and raised by order of General Thomas J. "Stonewall" Jackson, in 1863, to the rank of the Stonewall Brigade Band. During the past summer the band also completed its fiftieth consecutive concert season in the municipal park of Staunton.

TWO VICTORY RHAPSODIES, one for large carillon and one for small carillon, by Percival Price, have been published for free distribution by the School of Music of the University of Michigan. Sponsored by the Guild of Carillonneurs in North America, the rhapsodies are distributed complimentary "in the hope that each carillonneur will select the piece most suitable to his instrument and prepare to play it on the day when his carillon can join with the others of the United Nations in celebrating the cessation of hostilities in Europe and the liberation of carillons in occupied territories."

Master Performances Recorded for the New Year

(*Continued from Page* 10)

than English is not at all surprising, after all a Russian actor would do very much the same thing. In his way, Tchaikovsky is as effective here as a Russian actor might be.

Rachmaninoff: Concerto No. 4 in G minor, Opus 40; Sergei Rachmaninoff with the Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set 972.

Rachmaninoff, who died in 1943, made this recording in 1941 when he was still at the height of his performing powers. The work dates from 1926, although the version here is a later revision of the original score

Junior Etude

Edited by

ELIZABETH A. GEST

Junior Etude Questionnaire

Who will do a favor for the JUNIOR ETUDE? Everybody, of course. Well, here is an interesting project, and now that your Christmas rush is over you can all spare five minutes for it; it is easy. Take your pencil and check off the following items in the little squares; then sign your name, give age and address, and cut out the questionnaire and mail it to the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa. If someone else is using the printed slip you can answer the questions by number and letter, in which case it will not be necessary to copy the questions. So that is easy, too. We should like to receive this questionnaire filled out from *every* Junior music student who reads the JUNIOR ETUDE, either as a regular reader or just "sometimes," so get busy right away.

You see, the JUNIOR ETUDE would like to get better acquainted with you all—*much* better acquainted, and to know more about you. This means EVERYBODY, not just some of you. As you live in all parts of the United States and Canada, and lots of other countries, too, it is not possible to meet you personally, so this is the best way to get acquainted.

Goodbye. We'll be waiting to get your Questionnaire.

Questionnaire

1. Do you take music lessons? (a) piano ☐; (b) violin ☐; (c) other instrument ☐; (d) No ☐.
2. Do you practice regularly? (a) half-hour ☐; (b) hour ☐; (c) more than one hour ☐; (d) not regularly ☐.
3. Do you read the JUNIOR ETUDE? (a) regularly ☐; (b) sometimes ☐.
4. What do you like best in the JUNIOR ETUDE? (a) stories ☐; (b) playlets ☐; (c) club outlines ☐; (d) quizzes ☐; (e) games ☐; (f) essay contest ☐; (g) puzzle contest ☐; (h) Letter Box ☐; (j) poetry ☐; (k) miscellaneous ☐.
5. Do you enter the JUNIOR ETUDE contests? (a) regularly ☐; (b) sometimes ☐; (c) No ☐.
6. Have you ever been a contest winner? (a) Yes ☐; (b) No ☐.
7. Have you ever been on a contest Honorable Mention list? (a) Yes ☐; (b) No. ☐.
8. Have you ever written to the Letter Box? (a) Yes ☐; (b) No ☐.
9. Do you belong to any Junior Music Club? (a) Yes ☐; (b) how many members? ☐; (c) No ☐.
10. Do you take part in a school (a) band ☐; (b) orchestra ☐; (c) chorus ☐; (d) No ☐.
11. How long have you taken music lessons? ☐.
12. Do you live in (a) a city ☐; (b) a town ☐; (c) in the country? ☐.

Name..... Age....

Address.....

The Icicle

by Leonora Sill Ashton

Ker-splash, kersplash! The drops falling from the melting icicle sounded cheerfully outside the window, but Mabel was not listening to them; she was busy practicing her new piece the way her teacher suggested.

Miss Gale had told her, "When you start a new piece, do not try to think of everything at once, but just take one thing at a time. See what the music page tells you to do about that before you go on to the next thing. Make a list of things to look out for, and check them off the list when they are correct."

So Mabel made her list, signature, time, fingering, correct notes, phrasing, pedal, expression, tone, dots and ties, rests.

Something seemed wrong in her piece. Why certainly, she had put her second finger on a note and then did not have enough fingers left to finish the figure. That was easy to correct. She was a little jerky in another place. Why certainly, she had dotted a note by mistake, and that was easy to correct.

Something seemed wrong with an accent. She was accenting the fourth beat instead of the first beat following. That was easy to correct. "It should sound just like that dripping icicle," she said to herself. "That is saying ker-SPLASH, and not KER-splash, the way I have been playing. That was all wrong."

"And to think that it was just little drops of water dripping from an icicle that taught me how to play my rhythm correctly in my *Allegretto*," she told her teacher when she went for her lesson.

"Taking one thing at a time will work wonders," answered Miss Gale, "and you know the old saying that 'little drops of water will wear away a stone.'"

Life's Metronome

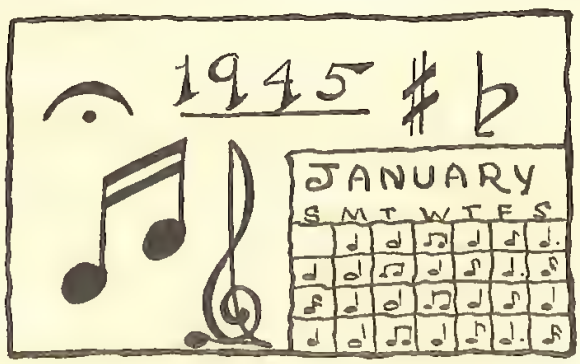
By **Danelia Janssen**

I have a little metronome
That keeps good time for me;
It ticks along where'er I roam,
As glibly as can be.

It beats a lively pit-a-pat
When something makes me glad.
Its tempo is more slow than that
When I am tired or sad.

But for its pulse I could not live;
Life's rhythm it marks for me
Just as good beats to music give
Life and vitality.

What is this metronome, you say,
From which I never part,
That beats unceasingly each day?
You've guessed—it is my heart!



Pause long enough to note how many days you keep your musical resolutions. Be sharp and check them off flatly on your calendar.

Name the Keys:

by Aletha M. Bonner

When a ---key sings, he *gobbles.*
When a ---key sings, he *brays;*
And a ---key's song is "eek-eek"—
They make music different ways!

Answer——

TUR*KEY*—
DON*KEY*—
MON*KEY*—

Junior Etude Red Cross Afghans

Remember, when making squares for the JUNIOR ETUDE Red Cross afghans, to make them as near the correct size as possible. If they are much too large or too small they cannot be used—not because they are not well knitted but because they do not match up with the others. And also remember, the Red Cross does not accept any fancy stitches, nor any pale colors like baby pink or baby blue, nor white. All other scraps of yarn or pieces of woolen goods are suitable. Knitted squares, four-and-one-half inches; woolen-goods squares, six inches.

Squares have recently been received from Helen Mary Betts; Anna Margan; Ilsa Schmidt; Norma Robertson; Sandra Grossman.

Quiz No. 5

1. What is compound time?
2. Of what nationality was Scarlatti?
3. What is the name of Handel's great oratorio frequently sung during the Christmas season?
4. From what country does the song *Annie Laurie* come?
5. Is the French horn a woodwind or a brass instrument?
6. How many thirty-second notes are there in a double-dotted eighth note?
7. In what opera does an enchanted swan appear?
8. Who wrote *To A Wild Rose?*
9. What tones make the dominant seventh chord in the major key that has four flats?

Answers on next page

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for anwers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age, and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia (1), Pa., by the 22nd of January. Results of contest will appear in April. No essay contest this month. See special announcement below.

Composition Contest

This month there is no essay contest, and no puzzle contest, but there is—what? A *composition contest.* Any original piece or melody you make up and write neatly on music paper will be considered.

The usual age limits will continue so that the young Juniors will not compete with the older ones: Class A, fifteen to eighteen years; Class B, twelve to fifteen; Class C, under twelve. All the regular contest rules apply to this contest also. A great many Juniors have, from time to time, sent in original compositions which, unfortunately, could not be used in the crowded JUNIOR ETUDE department. So here is a chance to write a piece—send one you have already written!

Playing Duets

(Prize Winner in Class C)

I love to play duets with my mother because it is lots of fun and she is my teacher. I am seven years old and am in the third grade in school and have been playing the piano for a year. Playing duets helps me keep time in all my other pieces. Four-hand playing makes me feel like a big girl who is playing hard music. I get a real thrill when we play a march. When I play my lesson well my mother lets me play a duet with her. When visitors come to our house they ask me if I will play for them and we begin with a duet. After that I am not bashful and play my pieces without a mistake. When I grow up I am going to be an opera singer, but of course first I must learn to play the piano.

Cynthia Sears (Age 7), Connecticut

Answer to Instrumental Spelling Puzzle in October

1. O-rgan; 2. d-R-um; 3. pi-C-colo; 4. H-orn; 5. bugl-E; 6. ba-S-soon; 7. T-uba; 8. ha-R-p; 9. b-A-gpipe. Capltals reading down, ORCHESTRA.

Prize Winners for October Puzzle:

Class A, Eileen Durham (Age 15), Iowa.

Class B, Eleyce Gibson (Age 14), Texas.

Class C, Sandra Schaal (Age 10), Florida.

Honorable Mention for October Puzzle:

Nora Feterrolf, Janet Mackenzie, Iris Nesmith, Frances Monerief, Beverly Joan Miller, Miriam E. Miracle, Esther Smith, Doris L. Roberts, Lorraine Ross, Ann Lou Ringmeister, Laura Bender, Elsa Imdorf, Nancy Whiteman, Ethel Benny, Taylor Maguire, Marie Nesbit, Eva Belle Clark, Estelle Anders, Gladys Oben, Bessie Schaertz, Georgine Nehman, May De Costa, Rene Elverson, Mary Roberts, Pearl Wescott, Constance Quinn.

"The Music Gang"
Boys of Rensselaer, N. Y.

Answers to Quiz No. 5

1. When each beat may be divided into a triplet. 2. Italian. 3. The Messiah. 4. Scotland. 5. brass wind. 6. seven. 7. "Lohengrin," by Wagner. 8. MacDowell. 9. *E-flat, G, B-flat, D-flat.*

Letter Box

(Send answers to letters care of Junior Etude)

DEAR JUNIOR ETUDE:

I am seven years old and have been studying music two years, and I learn new things every day. I have learned that there are at least three approaches to music—I must think what my piece is about, what key, time and rhythm it is in, and what story it will tell. Next, I must approach my piano in a careful and easy manner; then, when I am seated at my instrument, I must think of the approach my fingers are going to make. After I have done these things, if I have practiced well, I am sure to please myself, my teacher, my parents and my audience.

From your friend,
DAVID DANNER (Age 7),
California

Other Prize Winners for October Essay:

Class A, Lorraine Ross (Age 15), Wisconsin.

Class B, Rita Keating (Age 12), New Hampshire.

Honorable Mention for October Essays:

Donald Hunsberger, Lillian DuBose, Mary Helen Tate, June Claffey, Florence Menard, Jean Draper, Frances Monerief, Theresa Menard, Annabelle Marsden, Leroy Cummings, Muriel Cope, Katherine Cornish, Ella Jackson, Ted Trueman, Agnes Carwithin, Russel Moore, Betty Chandler, Marvin Luders, Ernestine Martin, Frances Corson, Angela Bosworth, Edwina Brewster.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January 1945

THE COVER FOR THIS MONTH—This issue gives a special tie-up of its cover and The Teacher's Round Table conducted by Dr. Guy Maier. When Dr. Maier sent in the photographs of the two youthful piano ensemble groups, our Editor could not resist combining them as a "V-Day In Piano-Land" picture for use on this first issue of the New Year as a front cover.

This New Year, more than ever, the thought of Victory has great significance. Over and over again in years past, personal resolutions have represented solemn covenants to achieve Victory in individual lives. What could be greater, however, as we contemplate the future peace of the civilized world, than to prepare our young folks, such as those on the front cover of this issue, to enjoy, through early training, one of the richest, most useful, and most practical of the arts in their adult years to come, and to enjoy the world of abundant opportunity offered them. We hope this picture inspires many parents to take immediate steps to provide piano lessons for their children.

These pictures were secured by Dr. Guy Maier from the Demonstration School of the George Peabody College for Teachers, Nashville, Tennessee. They are the pupils of Miss Rose McGregor and Miss Marguerite Meiers. The original photograph was done by John E. Hood Photos, 12th at Broad, Nashville 3, Tenn. Special art work necessary to adapting these pictures for our front cover was executed by Miss Verna Shaffer of Philadelphia.

EASTER, SPRING RECITALS, OPERETTA PRESENTATIONS, AND COMMENCEMENT EXERCISES CALL FOR PREPARATION NOW—Present conditions have a great bearing on the need for attention now to special seasonal demands, even though they may be months ahead. Please review all music needs as soon as possible, so that required music may be ordered enough in advance to keep possible wartime delays from being a determent to the successful handling of any occasion, whether it be a special Easter Service, pupils' recital, an operetta presentation, a Mother's Day program, special commencement program, or some other occasion where music is needed.

CHORAL PRELUDES FOR THE ORGAN, *by* **Johann Sebastian Bach,** *Compiled, Revised, and Edited by* **Edwin Arthur Kraft**—To the organist Bach is supreme. Every ambitious student of the instrument must master his works if he hopes to obtain prominence in his profession. Evidence that this is well understood is reflected in the volume of orders that have been pouring in since the initial announcement of this book's forthcoming publication. The publishers are confident that teachers and earnest students will appreciate the scholarly editing with suggestions for fingering, pedaling and registrations provided for these choral preludes by Mr. Kraft. While this book is in preparation, orders for single copies may be placed at the special Advance of Publication cash price, 50 cents postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—After the tremendous success of LAWRENCE KEATING'S JUNIOR CHOIR BOOK, it was only natural that a second book should be prepared in response to the insistent demands of choir directors. This new book will follow the same pattern as its predecessor—original compositions and arrangements of familiar melodies with well chosen devotional texts. While designed especially for junior choirs, much of interest will be found in this collection to choirs of treble voices and volunteer organizations temporarily deprived of the services of tenors and basses because of present-day conditions. The Advance of Publication cash price, for single copies only, of this book is 25 cents postpaid.

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

The Child Handel—Childhood Days of Famous Composers for Piano Pupils	Coit and Bampton	.20
Choral Preludes for the Organ	Bach-Kraft	.50
Classic and Folk Melodies in the First Position for Cello and Piano	Krone	.60
Lawrence Keating's Second Junior Choir Book		.25
My Piano Book, Part Three	Richter	.35
Nutcracker Suite—Piano Duet	Tschaikowsky-Felton	1.00
Organ Transcriptions of Favorite Hymns	Kohlmann	.50
Peer Gynt—A Story with Music for Piano	Grieg-Richter	30
Piano Pieces for Pleasure	Williams	.60
Read This and Sing!—Teacher's Manual	Dengler	1.00
Twelve Famous Songs—Arr. for Piano		.60
Twenty Piano Duet Transcriptions of Favorite Hymns	Kohlmann	.60
The World's Great Waltzes	King	.40

THE CHILD HANDEL *(Childhood Days of Famous Composers) by* **Lottie Ellsworth Coit** *and* **Ruth Bampton**—THE CHILD HANDEL, the fourth book of this entertaining and highly educational series, is based on the early life of Handel. Since all children love stories, the teacher will have no problem in gaining response to the use of THE CHILD HANDEL. The beautiful illustrations, suggestions for dramatizing the story, and directions for making a miniature stage are an inspiration to teacher and pupil alike. The music, which has been arranged in easy-to-play adaptations, includes *The Harmonious Blacksmith, Minuet in F,* and *Hornpipe* for piano solo, as well as a four-hand arrangement of the *Hallelujah Chorus.*

If you already do not have THE CHILD BACH, THE CHILD MOZART, and THE CHILD HAYDN, we suggest that you order them when reserving your copy of the latest book in this series. The special Advance of Publication cash price of THE CHILD HANDEL is 20 cents, postpaid, for a single copy only, while the list price on the three books already published is 35 cents per copy.

NUTCRACKER SUITE *by* **P. I. Tschaikowsky,** *Arranged for Piano Duet by* **William M. Felton**—One of the last undertakings by the late William M. Felton was the arranging for two performers at one piano of Tschaikowsky's entire NUTCRACKER SUITE.

Mr. Felton possessed a special aptitude for making piano duet arrangements, and, as may be expected by those familiar with his excellent arrangements, these new duets offer a pianistic richness not possible in the piano solo arrangements, yet, at the same time, they have been kept within the reach of the average good player. Some of the selections might be ranked as in about the fourth grade, others a trifle more difficult, but in no case have the technical demands gone beyond grade six.

Although the NUTCRACKER SUITE has been a favorite over many years on orchestra programs, and excellent piano solo arrangements have been widely performed, it has been the radio in recent years which has acquainted a greater number of people with the charms of the music in this suite.

All editorial work, engraving, and proof reading have been on schedule, and when final details of this book are completed, there will be hundreds of musicians delighted that they made sure of a copy at the special Advance of Publication cash price of $1.00, postpaid. This offer still is open to any who wish to order a single copy at this bargain price, delivery to be made when published.

TWELVE FAMOUS SONGS *Arranged for Piano*—As this anxiously awaited book is being prepared, we have many inquiries as to just what songs are to be included, and are pleased to give such information as is available at this time. Barring unforeseen difficulties, the book will include *Mighty Lak' a Rose* by Nevin; *The Green Cathedral* by Hahn; MacFadyen's *Cradle Song; Recessional* by deKoven; César Franck's *Panis Angelicus; I'll Take You Home Again, Kathleen* by Westendorf; *I Love Life* by Mana-Zucca; Steinel's *My Heart Is a Haven; Will-o'-the-Wisp* by Spross; and Oley Speaks' *In Maytime.* Some of these songs will appear in piano arrangements by the composer himself. Others are prepared by such arrangers as Bruce Carleton, William M. Felton, and Henry Levine.

The Advance of Publication cash price is 60 cents, postpaid.

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS, *by* **Clarence Kohlmann**—An interesting collection for the church organist will be this unique album, which will serve ideally for many occasions and purposes.

Clarence Kohlmann is known everywhere for his notable musical contributions every summer to the services at the famed Auditorium in Ocean Grove, New Jersey. His adaptations of the hymns, as sung at these great meetings, have attracted widespread attention, so it is a matter of little wonder that numerous requests have come in for an album of his arrangements. This book is our response to these requests.

Twenty popular hymns will be included in this volume of ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS. In most cases the original keys have been retained, so that they can be used as accompaniments for congregational singing if desired. In addition to registrations for the standard organ, this book will include designations for the Hammond Organ.

Prior to publication, a single copy of this book may be ordered at the special Advance of Publication cash price of 50 cents, postpaid. Delivery will be made right after publication.

PEER GYNT *by* **Edvard Grieg**—*A Story with Music for Piano, Arranged by* **Ada Richter**—For those teachers and pupils who are acquainted with the previously published books in this series, and with Mrs. Richter's outstanding work in the field of educational music, the mere mention of the fact that a new book is in preparation will suffice. Mrs. Richter has included all the original Peer Gynt melodies: *Morning Mood, Ingrid's Lament, In the Hall of the Mountain King, Solveig's Song, Ase's Death, Arabian Dance, Anitra's Dance,* and *Peer Gynt's Return Home.* Everyone is familiar with this delightful music, and it will be a special inspiration for young pianists to find it in arrangements they can play with a sense of accomplishment and enjoyment. The story of the play, very attractively told by Mrs. Richter, not only benefits the child in study, but also aids the teacher in adapting the book for recital use.

A single copy of PEER GYNT may be ordered at the special Advance of Publication cash price of 30 cents, postpaid.

MY PIANO BOOK, *Part Three—A Method by* **Ada Richter** *for Class or Individual Instruction*—This book is a response to the numerous requests received for a continuation of Mrs. Richter's wonderfully successful method, MY PIANO BOOK, the first two parts of which are available now, and which cover the work of grade one.

MY PIANO BOOK, Part Three, is intended to introduce the student to grade two work, and has been prepared as painstakingly as its predecessors. Important features will be attractive, interesting pieces, study works which will instruct as well as entertain, and adaptations of certain classics to the grade of the book. The substantial foundations for good musicianship, which distinguish the first two parts of this method, are carried on into this third part, a fact which again emphasizes the author's unfailing attention to detail. The book is illustrated in an engaging manner.

A single copy of MY PIANO BOOK, Part Three, may be ordered now at the special Advance of Publication cash price of 35 cents, postpaid.

THE WORLD'S GREAT WALTZES, *Arranged for Piano by* **Stanford King**—This album will be warmly received for several reasons. For many it will recall occasions when throngs gaily swayed to the same infectious tunes it contains, while for countless others it will reflect a delightful era now but a memory.

Stanford King, in compiling this album, has chosen the cream of favorite waltzes for inclusion, and has edited

them with thought for the average pianist. The full flavor of this infectious music has been retained, however, and the happy result is a collection, about grade three in difficulty, which will appeal to musicians and non-musicians alike. Among the fifteen beautiful waltzes included are: *The Beautiful Blue Danube, Tales from the Vienna Woods,* and *The Emperor,* by Johann Strauss; *The Kiss,* by Arditi; *Over the Waves,* by Rosas; *Danube Waves,* by Ivanovici; *Gold and Silver,* by Lehar; *Estudiantina,* and *The Skaters,* by Emil Waldteufel.

While this collection is in preparation, a single copy may be ordered now at the special Advance of Publication cash price of 40 cents, postpaid. The sale, however, is limited to the United States and its possessions.

PIANO PIECES FOR PLEASURE, *Compiled and Arranged by* John M. Williams—This announcement is of special interest, for it concerns an attractive new compilation from the studio of John M. Williams, the earlier announcements of which have created widespread interest.

As the title indicates, PIANO PIECES FOR PLEASURE has been prepared strictly for recreational purposes. Established favorites, newly arranged, fingered, and edited, will make up the book, and an extensive range of musical thought will be reflected. Among the contents will be Morrison's *Meditation;* Schumann's *Traumerei;* Schubert's *Rosamunde Air* and *By the Sea;* Chopin's *Fantasie Impromptu;* such familiar airs as *The Marines' Hymn* and *The Swallows;* and the hymn tunes; *Abide with Me; Lead, Kindly Light; Holy, Holy, Holy; All Hail the Power of Jesus' Name,* and several Christmas carols.

Until PIANO PIECES FOR PLEASURE is ready for publication, a single copy may be ordered at the special Advance of Publication cash price of 60 cents, postpaid.

READ THIS AND SING! *(Teacher's Manual)* *by* Clyde R. Dengler, Mus. Doc.—Music educators have expressed great enthusiasm for the course of thirty-six lessons in the STUDENT'S BOOK of READ THIS AND SING! The TEACHER'S MANUAL enlarges upon these lessons and acts as a guide to the best possible results from the material. It gives the teacher many valuable clues to achieving vocal technique and tonal artistry from their vocal ensembles.

This book is a manual of material for class use. It makes available procedures which Dr. Dengler has already used with enviable success in his own classes of high school music. The author has obtained this material from many recognized sources. His authoritative adaptations and original material have had many years of practical use and testing. The thirty-six lessons are so arranged that they may be used as an excellent course of study for chorus work or voice classes.

The Advance of Publication cash price, at which a single copy of this book may be ordered is $1.00, postpaid.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS, *by* Clarence Kohlmann—The hundreds of pianists who have availed themselves with Mr. Kohlmann's earlier compilations, CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS and MORE CONCERT TRANSCRIPTIONS OF FAVORITE HYMNS are most eager to receive the new volume, TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS.

This book's contents will not duplicate any of the numbers in the solo volumes. However, the numbers in the collection are equally well known and established favorites. Among the hymns listed are: *Abide With Me; Work, for the Night is Coming; Nearer, My God, to Thee; Rock of Ages; O Perfect Love; When Morning Gilds the Skies;* and fourteen others. Besides being used for recreational duet playing, they can be used as accompaniments for group singing, since appropriate keys for congregational singing, have been used. The arrangements are of medium difficulty.

Those who want a first copy from the press should place an order now for a single copy at the Advance of Publication cash price of 60 cents, postpaid. Due to copyright restrictions, orders can be accepted only for delivery in the United States and its possessions.

CLASSIC AND FOLK MELODIES, *In the First Position, For Cello and Piano, by* Charles Krane—Modern trends in music education, especially in the field of instrumental music, stress the thorough development of musicality. However, little of this type of material is available in the field of Violoncello. Consequently, teachers of cello will welcome this book, the author of which is an instructor at the Juilliard School of Music, New York, and a teacher of cello at Teachers College, Columbia University.

Among the numbers included are· *Air* by Bach; *Au Clair de la Lune,* French folk tune; *November,* a Bohemian folk song; Brahms' *Lullaby,* and folk songs of Dutch and Russian sources. There is much melodic and rhythmic variety among the contents, and each number has been carefully edited in regard to fingering, bowing, tempo marks, and dynamic indications. This is a volume which will meet the needs of teachers who constantly are searching for easy teaching material, yet music of excellent quality.

Those wishing to become acquainted with the new collection may do so by placing an Advance of Publication order at the special Advance of Publication cash price, 60 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—Choir directors and those having in charge the selection of music for church singing organizations, are well acquainted with the practical series of anthem books published by the THEODORE PRESSER COMPANY. To this series we are adding, this month, a book which has been announced in these Publisher's Notes for several months past. As is customary with this notice, the special advance of publication price is withdrawn and copies now can be obtained from your music dealer, or from the publishers for examination.

Reverential Anthems, by William Baines, is a collection of this favorite composer's excellent anthems, especially suitable for volunteer choir use. Among the selections are some time-tested favorites and several brand new anthems especially written for this book. Mr. Baines' melodic gift, his full and satisfying harmonies, appeal to choir and congregation, and directors appreciate the minimum of rehearsal with which his anthems can be presented. Price, 35 cents.

Fresh Winds Will Blow Again

(*Continued from Page* 53)

who look forward to spring with impatient longing are deeply disappointed because the season does not bring anything for them but unpleasant physical and mental fatigue. They feel tired, out of sorts, nervous; they complain about headaches or stomach ailments; they do not sleep well. They suffer from depression, which is a new experience to them and just the contrary to what they had expected from the new spring season. In other cases a real feeling of fever may be produced ("spring fever"), culminating in a kind of springtime ecstasy and accompanied by a remarkable state of nervous excitability. Sometimes a strange feeling of happiness is added to this mixture of feeling, and it seems that the intellectual creative powers are sharpened.

Efficiency Dependent on Weather

The manager of an industrial concern employing some three thousand workers pointed out that an unpleasant day reduces the work efficiency by ten per cent. Musicians who sometimes are very skillful and experienced self-observers, know exactly the kind of weather which diminishes their efficiency. There are innumerable anecdotes connected especially with opera singers.

Many persons are irritable and less efficient on days when the air is smoky—not only singers who are afraid of injury to their voices on such days, but instrumentalists as well. This is produced partly by the cutting off of the healthful rays of the sun, the eyestrain of working in a poor light, and the familiar depression which many persons feel on gloomy days. Those with epileptic conditions are extremely sensitive to changes of weather. Statistics show a direct connection between cloudy skies and the frequency of epileptic attacks. People are more forgetful on low-pressure days, as may be seen from the increase in forgotten packages and umbrellas in street cars and trains on such days. Traffic accidents in American cities are said to be most numerous on low-pressure days.

Ludwig Karpath, Hungarian-born basso, writer of works on Richard and Siegfried Wagner and music critic in Vienna (1866-1936), has described how differently music and theater critics will react to the influences of different weather conditions. It is a night with steadily decreasing barometric pressure. After the performance the reviewer staggers into the editorial office, exhausted and dizzy. "Only ten lines?" the night editor asks, astonished. "Didn't you like the singer?" "On the contrary," the critic says, "the guest-star was excellent, but I am simply too tired, I have such an abominable headache, I can't write any more."

The next morning the manager of the opera house asks his secretary: "Did you see that? Ten lines! What is the matter? The public was jubilant, the singer was in superb condition, everyone was enthusiastic—and such great art of singing is dealt with in ten lines! How can I dare to engage the singer?"

Karpath says that in his young days he did not feel the changes either in barometric pressure or in an approaching thunderstorm. But later he was afraid of Eastwind, changeable weather, *foehn wind* or *sirocco*. They made him liable to all kinds of unpleasant feelings, depressive moods, and even asthmatic conditions. He observed the same weather-influence on several of his critic-colleagues. He knew very well, and had it confirmed by doctors, that what he suffered from was "a nervous condition," but there was no help for him as long as the low barometric pressure persisted.

Puccini who lived at Torre del Lago, in the country, during the summer, always returned to Milan in winter. He was one of those who are "the sport of every change of atmospheric pressure." Rain and cold made him feel ill. In many of his letters he complains about the influence of the weather on his work. Richard Specht, his biographer, states that his physical condition and, above all, his work absolutely depended upon the sunshine; when the skies were overcast his soul was even more clouded by melancholy than usual. During the cold season he accordingly retired to the city, much as he loathed it, and there enjoyed some relaxation from his labors.

What can be done in cases of sensitiveness to weather and barometric changes? The various single symptoms such as dizziness, headache, feeling of depression in the heart region, and so forth, may be relieved by properly selected and administrated drugs and medicines. Hot baths and showers are recommended in other cases.

What You Can Do

The most important factor is to *know* about the influence of weather on one's own psychic condition. "Human relationships everywhere would be more peaceful and unruffled," says Prof. Clarence A. Mills, of the University of Cincinnati, an expert observer who believes that "climate makes the man," "if people would only realize the effect of weather on their dispositions and make proper allowances for little flare-ups. All of us remember," he reminds us, "the low-barometer evenings when we arrived home exhausted from a day in which everything went wrong, only to find the whole family on edge and intolerant of every suggestion. Each person is inclined to overlook his own irritable state and blame any unpleasantness upon unreasonable attitudes of others. Those are the evenings children are chastised because a parent is tired and irritated, although it is true the children themselves are more likely to be unduly perverse."

Knowledge of these influences and connections will take much of the stress and unpleasantness out of life on low-pressure days. Enlightenment gives hope and relief, and can even prevent unhappy thoughts of suicide brought on by weather depressions. What looks like intolerably bad temper or oversensitivity of a hypernervous musician, may be nothing but a sunspot or too much soot in the sky.

We know the effects of a certain south wind on the Azores. Whenever it blows, people go around dizzy; even the children are apathetic and forget about their games. As soon as the north wind starts again, everyone is cheerful and lively. Those who are affected by weather conditions should never forget that fresh winds will blow again!

Recently-Issued
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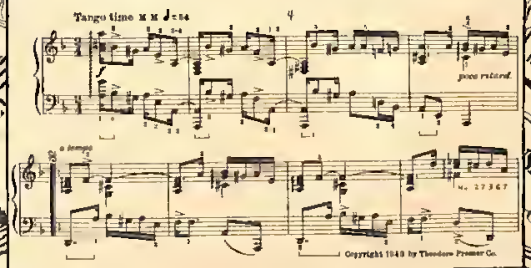
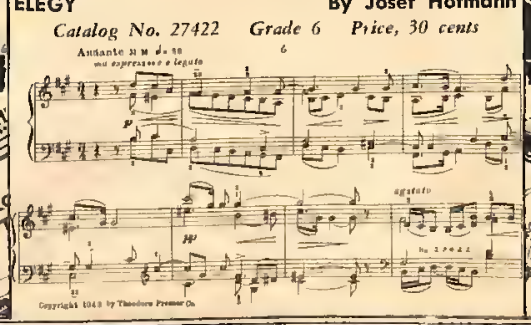


ELEGY — By Josef Hofmann

Catalog No. 27422 Grade 6 Price, 30 cents



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*One of a series of events in the lives of immortal composers, painted for the Magnavox collection by Walter Richards

He conquered the world—with waltzes

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During the years in which the Magnavox was evolved, its makers had two ends in view. Their aim was that every Magnavox should be:—

1. *A fine musical instrument.* Whether you are listening to radio programs or recorded music, the magnificent tonal qualities of this radio-phonograph add immeasurably to your enjoyment.

2. *A lovely piece of furniture.* All Magnavox models are beautiful examples of the cabinet maker's art—authentic in furniture styling and beautifully built to grace the finest rooms.

Perhaps the most convincing evidence of Magnavox superiority is the large number of world-famous musicians who have chosen this instrument for their own homes. The Magnavox is the personal radio-phonograph of Fritz Kreisler, Eugene Ormandy, Jascha Heifetz, Sir Thomas Beecham, Vladimir Horowitz and many other illustrious masters.

***Send for Reproductions of Paintings:** Set of ten reproductions of paintings from the Magnavox collection—size 11¼" x 9", suitable for framing—50¢ at your Magnavox dealer. Or send 50¢ in War Stamps to Magnavox Company, Department ET-1, Fort Wayne 4, Indiana.

Magnavox RADIO PHONOGRAPH • *The choice of great artists*

MAGNAVOX FM

To appreciate the marked superiority of the Magnavox, listen to a Frequency Modulation program over this instrument. Magnavox was an FM pioneer and the reproduction qualities required to take full advantage of FM broadcasting are inherent in the Magnavox radio-phonograph.

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